





The background is a complex marbled paper pattern. It features large, irregular, light-colored (cream or off-white) spots that resemble stone or organic shapes. These are set against a dark, swirling background of black, deep red, and ochre or brown. The overall effect is a rich, textured, and somewhat chaotic visual. A white rectangular label is positioned in the lower right quadrant of the image.

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DESCRIPTION

ANTIQUE AND CURIOUS

WILTON HOUSE

N 9989

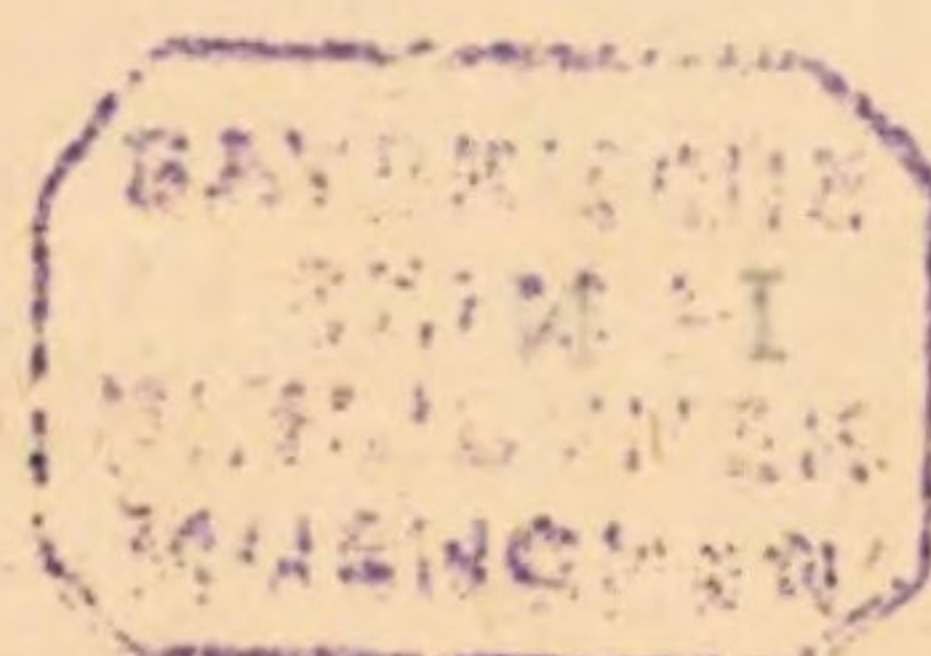
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A
DESCRIPTION
OF THE
ANTIQUITIES AND CURIOSITIES
IN
WILTON-HOUSE.

DESCRIPTION
OF THE
ANTIQUITIES AND CURIOSITIES



WILTON-HOUSE

A
DESCRIPTION
OF THE
ANTIQUITIES AND CURIOSITIES
IN
WILTON-HOUSE.

Illustrated with twenty-five ENGRAVINGS of some of the Capital
STATUES, BUSTOS and RELIEVOS.

In this Work are introduced the Anecdotes and Remarks of
THOMAS EARL OF PEMBROKE, who collected these
Antiques, now first published from his Lordship's MSS.

——— *Sedibus altis.*
Augustâ gravitate sedent.

OVID.

BY JAMES KENNEDY.

SALISBURY: PRINTED BY E. EASTON;
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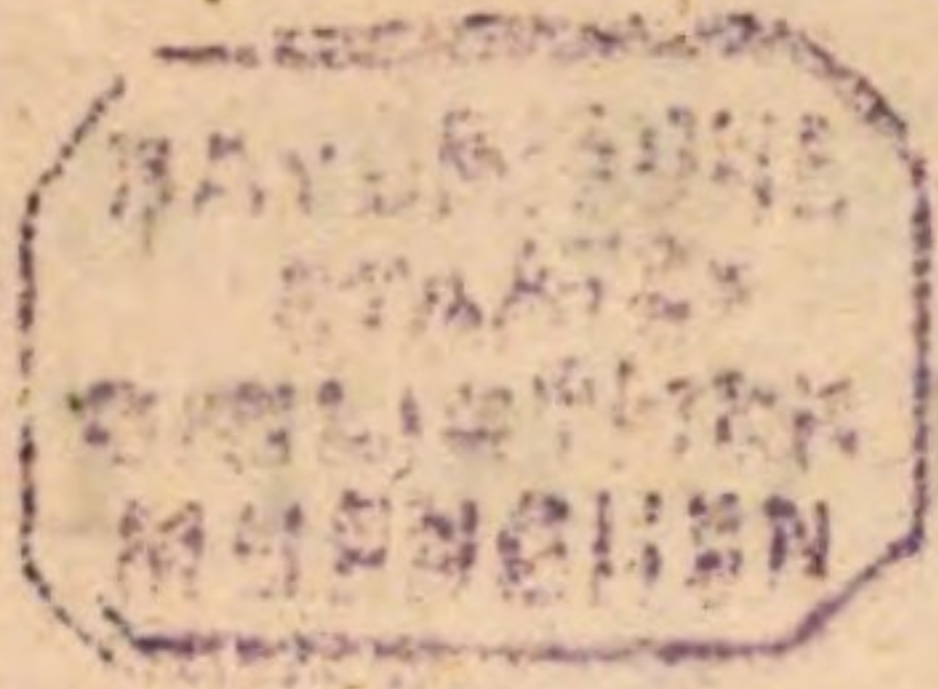
MDCCLXIX.

DESCRIPTION
OF THE
ANTIQUE AND CURIOUS
IN
WILTON-HOUSE

Edited by Thomas Bruce, Earl of Ailesford
London, Printed and Sold by J. Dodsley, in Pall-mall
1763



BY JAMES KENNEDY
AND
J. DODSLEY, PRINTER, IN PALL-MALL
LONDON



To the RIGHT HONOURABLE

Lord ROBERT SPENCER.

MY LORD,

I HAVE been frequently desired by Men of Rank and Learning, to publish a more copious Account of the fine Monuments of Antiquity preserved in WILTON-HOUSE, than has hitherto appeared, and to embellish it with Drawings of some of the Capital Statues and Bustos; Monuments, executed by the most eminent Artists, and formerly the Admiration of Greece and Rome. Nothing has detained me so long from complying with this Request, but the Difficulty of procuring an Artist of Abilities equal to such a Work; that Obstacle is now removed; and I am extremely happy, that your Lordship's Return from your Travels has given me an Opportunity of introducing this Work to the Public under the Sanction of your Name. The Anecdotes and Remarks of that accomplished Nobleman, THOMAS EARL
OF

DEDICATION.

OF PEMBROKE, to whose Taste and Munificence, we are indebted for the Preservation of these valuable Antiquities, are introduced in this Work, which must render it more worthy your Lordship's Acceptance. To enter upon an Encomium of those Virtues, which have distinguished your Lordship in your early Period of Life, I am persuaded would not be agreeable to you, who have as great a Contempt for Applause as Ambition to deserve it. You, my Lord, who are so well acquainted with the Liberal Sciences, must be very sensible, how much the Preservation of these Monuments redound to the Honor of our Country, of the great Use and Ornament they are to the Republic of Letters, and what a Harvest of Learning may be reaped by the studious from this choice Field of Antiquities.

I have the Honour to be,
with the greatest Respect,

My LORD,

Your Lordship's most humble,
and most obedient Servant,

JAMES KENNEDY.

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AN
HISTORICAL INTRODUCTION
TO THE
ANTIQUITIES and CURIOSITIES
IN
WILTON-HOUSE.

THE slow progress of the arts of sculpture and painting in England is derived from many causes; two particularly deserve attention, these were the existence of the feudal policy for many ages and our insular situation.

LIBERTY, the nurse of genius, was only to be found among the nobility, from the establishment of the Saxons to the reign of Henry VII. The lower classes were in the most abject state of vassalage; dependant both for life and fortune on the nod of some haughty Baron. The learning of those times was confined within very narrow limits; the poorer sort were totally ignorant of letters, and the highest

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attainments of the clergy were to be able to read their breviary, and the legendary lives of their saints.

THESE impediments resulting from our political constitution were further augmented by our insular situation, which excluded us from the advantages, which might have been expected from a free intercourse with continental nations. We, for the same reason, retained longer our barbarism and national prejudices, and seemed, as it were, shut out from improvement, while other nations were advancing fast in it.

AFTER the coming in of the Normans, a communication was opened with the continent, and such architecture, painting and statuary as was then practised in France, were introduced here. As for the first, our cathedrals are beautiful monuments of the taste of those ages. The number of finely illuminated manuscripts shews painting was carried to tolerable perfection, and many images of kings and saints, still extant, give us no mean opinion of those ancient artists.

IN this state things continued till the reformation, when a revival of the polite arts began in Italy, and gradually advanced through Europe. The popes Leo X. and Julius II. gave every possible encouragement to genius, and in their time, brought painting to perfection in the persons of
Raphael

Raphael and Michael Angelo. Every street, garden and corner of Rome was dug up in search of antiques; the foundations of ruined palaces and decayed cities were examined, and multitudes of fine statues, relievos and other curiosities were found.

It was not before the reign of Charles I. who had a taste for the arts, that any collections were formed in this kingdom: His Majesty, the Duke of Buckingham and the Earl of Arundel first procured antiques from Italy; others of the Nobility and Gentry followed their example, and we were in the way to have had very fine galleries, but for the unfortunate catastrophe of that justly lamented Prince. The Earls of Pembroke had from the reign of Henry VIII. been encouragers of the fine arts, and very early shewed their taste in employing Holbein and Jones in improving and adorning their noble seat at Wilton; however it was reserved for Earl Thomas, to raise it to a degree of magnificence and splendor, beyond any this nation afforded, and which justly made it vie with the most celebrated abroad.

THIS Nobleman possessed every qualification, necessary to constitute a real connoisseur and virtuoso, in a very eminent degree. He had an exquisite natural taste, improved by extensive learning, and a fondness for the study of antiques.

tiques. His conversation with the best Italian Antiquaries of his age, cherished his own propensities, and he resolved to form a collection on a plan, which would render it valuable, and be always a monument of his superiority in this way.

BEFORE he began to purchase, he confined himself by the following limitations.

I. HE resolved not to run into all sorts of curiosities, but to buy such as were illustrative of antient history and antient literature. It would have been an endless matter to have endeavoured to acquire Gems, Statues, Medals, Relievos, Bustos, domestic utensils, and a thousand other antiques, which however Cardinal Albani, many of the Popes, and the present King of Naples have done. Being on the Spot when any of these were found, they had opportunities of completing Sets, which no foreigner can possibly have. It was therefore certainly more prudent, to decline what he had no hopes of perfecting, than to fill his house with fragments, which would neither satisfy the ignorant, nor please the Connoisseur.

FOR this reason he rejected Cameos, Intaglias, and the smaller Lares and Penates. Bustos he was particularly fond of, as they expressed with more strength and exactness, the lineaments of the face. Besides the viewing of these

these brought to the spectator's mind the history and glorious exploits of antient Kings and Heroes.

THOUGH his Lordship had a superior esteem for the Antique, yet he greatly praised the grand Duke of Tuscany's collection, consisting of above eight hundred modern Statues. Lewis XIV. in his estimation, deserved not less applause for his encouragement of French artists, who made many Statues in marble and lead after originals, and ornamented his gardens with them. These made excellent models for young Statuaries and Engravers to copy.

LORD Pembroke was sensible, that in a few years sculpture would receive but little encouragement, that Antiques would be monopolized in a few hands, and therefore was willing, before this event took place, as many copies might be taken, as would disseminate a correct taste, and give a relish for antient beauties. This accordingly is come to pass, at present a Sculptor of the best genius can scarce find employment, while every paultry Painter, who can sketch a likeness, is carested.

II. No duplicates were admitted. This rule is so necessary for every collector to observe that it seems strange any should violate it. What purpose can Statues with similar heads, trunks and draperies serve? Undoubtedly none useful;

useful; they only occupy spaces, which may easily be filled up with other things, more valuable.

THE case is widely different in respect of Divinities. As the symbols of many of these could not with propriety be represented together, so more figures than one of them became necessary. To exemplify this: *Venus rising from the sea* cannot be exhibited but in that one action. Suppose her chariot drawn by Doves, with Cupid, Mars, Adonis, and a variety of other Actions and Deities belonging to her were introduced into one piece, what would be the consequence, but that it must disgust every observer, as all things so crowded universally do? *Venus picking a thorn out of her foot*, and *Venus holding a shell*, are as different in attitude, as if they no way related to the same Person.

THE same reasoning will hold good of Apollo, Hercules, Bacchus and others, so that his Lordship most judiciously multiplied such Statues as were explanatory of different Attributes; for thereby, as it were, a history was made of these Divinities.

ALTARS, Urns and such like came under the denomination of Duplicates, for the most part; however some of them preserved in Relievo many curious things, relative to the sepulture, marriages and other rites and ceremonies of the Greeks and Romans; when this was the case, they were
valued

valued and retained. Accordingly here are eleven forts of interment, and five different Altars.

III. LORD Pembroke rejected whole Nations, as the productions of Egypt, Hetruria and Magna Græcia; though he admitted a few to diversify his Collection. The numerous and whimsical Egyptian Deities, which captivate the eyes of some Connoisseurs, were looked on by his Lordship with indifference. The Hieroglyphics wherewith they are loaded, at present are unintelligible, or if they were known, could communicate nothing worthy attention. He therefore was satisfied with an Isis, Osiris and Orus, nor was he solicitous about more; though he greatly admired the Jaspers and marbles of that Country.

HETRUSCAN figures are not less outrè and inexplicable than the foregoing, yet great regard has been paid to the works of that country, and much pains taken to elucidate them. Some of their Vases, particularly, are beautifully relieved and painted; but not easily to be met with, unless in the Cabinets of the Curious. Even were they to have been procured, they would have answered none of his Lordship's views.

FOR the same reason, the Basso Relievos of Valetta, who lived in Magna Græcia, (the kingdom of Naples) were not purchased, though antient, because Sculpture did not flourish

flourish in that country, till after its decline in Greece. There were but little hopes of finding valuable pieces there, especially as we know the Romans pillaged all the neighbouring Kingdoms to adorn their Capital.

IV. EVEN Works of the best ages were bought with limitations. As Images were objects of adoration with the Heathens from the earliest times, they consequently were multiplied, each family having many, and the temples great numbers. To this religious opinion concerning Statues, that they represented the Deity under a human appearance, is owing the improvement and perfection of Sculpture. Statues at the beginning, were as gross as Mens conceptions, being little better than rude stones and blocks without shape. As politeness and improvement advanced, they entertained more becoming ideas of the divine Nature, and the only means they had of expressing them suitably, were to exhibit them under those appearances most esteemed among men.

THUS beauty, or a just conformation of features, with a complexion suited to the Climate, has always and ever will claim the love and admiration of the beholder. Hence the most beauteous persons were the models for their Gods and Goddesses, and the closer they followed the original, the nearer they approached to perfection. His Lordship observed,

ved, that this perfection was not to be expected in the ancient productions of the Grecian artists, it was a work of time, advanced but slowly, and was confined, in some measure, to a particular Epoch.

NOTHING does more honour to Lord Pembroke's taste than confining his choice to the best Ages. If we consider at that time the civil establishment in each state was settled as well as their manner of conducting Wars: That these were transmitted to us with accuracy by the celebrated Pens of those days, and consequently that the artists and writers mutually illustrated each other, which could not be the case with obscure Ages; when these considerations are laid together, we shall clearly see, that these restrictions were not the effect of caprice, but of an intimate knowledge of the Subject.

Athens, at the beginning of the first Peloponnesian war, had attained great power and opulence. Pericles, who then had the management of affairs, was resolved to make his city as superior to others in its buildings and ornaments, as his Citizens were in letters and elegance. We need not doubt how transcendent these were, when Phidias had the direction of them: ---- that Phidias, whose Statue of Olympian Jove was esteemed such a Miracle of Art, that the Sculptor was

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supposed.

supposed to have had a revelation of the supreme Deity, to be able to design and execute so amazing a performance.

THE mentioning this Statue suggests a remark which will be found useful to those not well acquainted with ancient manners and opinions. It is, not to pronounce peremptorily on the comparative merit of either sculpture or painting from the dress, air or attitudes of the subjects. For instance. Naked figures were highly prized by the Greeks, because the beauty and symmetry of parts were shewn to greater advantage. The warmth of the eastern climate made the inhabitants go very slightly cloathed, and in the heats of summer with scarce any covering at all. None of the indelicate ideas, which we, who live so far northward have, were then annexed to nakedness. Moral decency could not be violated, for this decency is not innate, but results from the sentiments of mankind modified by the Climate: So that what bears the character of turpitude in one country, very often has the opposite in another.

THIS observation is the more necessary, as many unthinking persons have represented the Greeks, as wanton and lascivious, because they made their figures naked, whereas the very opposite is true. Morality, Legislation and unaffected Virtue were never better taught and practised, than
in the

in the writings and examples of Socrates, Plato, Xenophon and the Philosophers of those times.

Olympian Jupiter was made with a thick beard and head of hair. The antient Statues and Bustos exhibit these appearances. We who have different Customs can entertain no conception how these could be the marks of Divinity and importance; yet were we to travel into the Levant, and farther eastward, we should find the same notions of Sanctity and Veneration connected with a flowing beard, as the antients had of it two thousand years ago.

THE Colossal Hercules in this Collection is beyond any thing we know, for magnitude and strength; and yet modern discoveries inform us of some men above his size, which is seven feet: But even if none existed, it certainly required a body nothing inferior to this *Colossal Figure* to undergo the Labours this Hero atchieved. The antient Artists are rather to be commended for having extended the bounds of imagination in such exhibitions.

V. As it was impossible to make a complete Collection, solely from the Works of the best Ages, particularly as his Lordship began his late, so it had been want of taste to reject those of the times next succeeding. Neither Sculpture, nor any other Art decays at once; there were many Performances which came little short of the best ages, and

were worthy of being preserved. Those, whose execution was but indifferent, as the Basso Relievo with the first Greek letters, were yet very curious and of considerable use. The same may be said of the Bustos of Hesiod and Epicurus, they were worth having, because according to Cardinal Mazarine's Catalogue, there were no others of them known.

Inscriptions, which some value so highly, his Lordship paid no regard to, when they did not answer some historical or chronological use. Thus the letters on the Egyptian granite column were remarkable, as they shewed the origin of writing in Egypt, and supplied us with some of the letters of that antient Alphabet. Under the class of curious Inscriptions may be ranked, that on the Busto of the Victor, on the Sarcophagus of Epaphroditus, on the two Basso Relievos and the Columbarium.

Lastly, no unknown Heads were admitted, nor Fragments. His Lordship's design being, as is apparent from what has been said, to make a Collection of Antiques not mutilated, he could not, consistently, include any in it which were so. They did very well for Statuaries to copy, but otherwise were mere lumber. These then were the Limitations which the Earl of Pembroke prescribed to himself before he purchased Antiques; we shall now proceed

proceed to give an account of those Collections from which he principally made his up.

We before observed, that from the age of Pope Leo X. antiques began to be valued and esteemed as they deserved. From that time they were bought up with avidity ; so that in a few years those which were really valuable became exceedingly scarce. It had therefore been impossible for Lord Pembroke with all the dispositions in the world, to have made a tolerable Gallery, but for some incidents, and these were, the sale of those excellent Collections, of Justiniani, Lord Arundel and Valetta of Naples.

The first, with good Reason, was esteemed the largest in Europe belonging to a private Person ; it contained, with Duplicates and broken parts, thirteen hundred different Antiques. Justiniani had one hundred and six antique Bustos, of which seven were duplicates of Homer, and above sixty old heads, unknown and much alike : The best of the latter were purchased by Cardinal Albani, who afterwards sold many of them.

The Arundelian collection consisted of one hundred and twenty-eight Bustos, several Basso Relievos and miscellaneous pieces, with thirty-seven Statues. All whole and in good preservation, many of them as white and beautiful as when they came from the Sculptor's hand, being found
in Vaults

in Vaults and subterraneous places, where no tinging or fouling Substances touched them.

The Statues were placed in Lord Arundel's house, but that not being capacious enough to contain so great a number of Antiques, he was necessitated to set up many of them in his Garden, contiguous to his house. It is an observation deserving the attention of Connoisseurs, though Lord Pembroke was the first who made it, that valuable Marbles ought, in this Climate, to be as little exposed as possible to the external air and the uncertainty of Seasons. Because the Atmosphere of this Island being extremely humid and replete with saline particles, pervades the pores of marble, and destroys their polish as well as substance. He found this fully verified at the Arundelian sale. The Statues in the Garden, in the space of a few years, were so honey-combed and disfigured by the weather, as to make them little worth, although when first put there, they were in tolerable condition. Among these were fourteen Statues, four only with heads. Cicero was known, the rest were cloathed like Senators, as Mark Antony, and the father of Julius Cæsar.

Lord Arundel caused those bodies which had good draperies and no heads, or legs, or Arms to be repaired, and they

they looked very well with such additions. Pallas was furnished with a new head and arm, and was of the same height with the Colossal Hercules, when measured to that part of the Helmet, where the top of the head was supposed to come. The Egyptian Granite column, and the black porphyry Pillars were in this Collection, as also a marble pillar as high as the Column, but in two pieces.

In a Garden beyond the Thames, belonging to the Earl of Arundel, were many mutilated Antiques; as eight or nine mere trunks, a number of heads not fitting any of the bodies, some of them with noses, chins and lips defaced, besides fragments of hands, fingers, toes, &c. This detail would make one wonder, how his Lordship came by such a number of useless fragments; the fact is, what is not uncommon, that for the sake of a few excellent pieces he was obliged to take a great deal of trash.

Lord Pembroke was exceedingly apprehensive of this; when the Arundelian collection came to be disposed of, Lord Arundel's Agents proposed to have the whole sold together; but his Lordship and other Noblemen, who attended, opposed it, and after some time brought the Agents to divide it into three parts. 1. Those in the House; 2. Those in the Garden; 3. Those beyond the Thames. Lord Pembroke gave considerably more than any one else would, to have

have the first Lot. Of the second he was willing to buy many, could they have been seperated, but the father of Lord Pomfret gave an advanced Price for them, not to be troubled with the third.

The last parcel found no purchaser until the year 1717 when it was sold to Mr. Waller, Grandson of the Poet, for seventy-five Pounds. Mr. Freeman Cooke took half of it. It was judged that this parcel would have brought more money at Rome, and not improbably, there being always in that City Artists engaged in mending and repairing broken Antiques.

THE Arundelian marbles were bestowed on the University of Oxford; they had been brought to England at an immense expence from the Isle of Paros, and set up in Lord Arundel's Garden without Temple-Bar, from thence, they were removed to Oxford and placed on the outward wall of the Theatre. It is fortunate for the learned world, that Selden published them as soon as they came, for the weather has so injured them, as to render them scarce legible. This confirms what was before remarked of our Climate, which in less than a Century destroyed what the warmth and dryness of other places preserved for twenty. The marbles now are in one of the Schools.

Lord

LORD Pembroke purchased some Antiques from Cardinal Mazarine's collection, which had that of Cardinal Richlieu's incorporated with it. The latter intended to build a fine palace at Richlieu, which he effected, and furnished with niches for above forty Statues and as many Bustos. Lord Arundel advised him to buy a furnished Palace at Rome, and recommended to him one, with about so many, though not all antiques, many being Doctors of the Church. The Cardinal did so, but soon sold it again, removing however the marbles to Richlieu. Lord Arundel informed him of about eighty Bustos, which he had seen dispersed in various parts of Italy, and though duplicates to many of the Cardinal's, were yet much finer; these too he bought, and placed on wooden pedestals, adorned with rich gilding, in his Palace at Paris. This, which is now called the Palais Royale, he gave to Gaston, Duke of Orleans.

THE Duke about this time collected Medals as the Cardinal did marbles, they were mostly Roman, and became the foundation of the King of France's fine Cabinet: Greek ones were afterwards added, chiefly through the industry of Vaillant.

ON the death of Richlieu, Mazarine had the Antiques within the House given to him; the Statues indeed were few, but of the best Sculpture. King Charles I. had of

Lord Arundel many of his Statues and Busts, which after he was beheaded, were dispersed abroad, and some of them bought by Mazarine. The Cardinal had twenty-six Bustos finely cast of brass at Florence and set up on fineered marble Termini.

LASTLY, Valetta's collection supplied a few Bustos, he had not many, but of the very best Workmanship.

LORD Pembroke having thus taken every precaution to make a good Collection, we shall find he succeeded to the utmost of his wishes, as will appear by analyzing it. We may divide it into four parts, 1. Statues. 2. Bustos. 3. Relievos. 4. Miscellaneous pieces.

THE Statue of Jupiter Ammon with a Ram on his shoulders, was taken out of a Temple in Thrace built by Sesostris. This Prince seemed satisfied with nothing less than reducing the world under the Egyptian yoke; he warred with success against the Assyrians, Medes and Scythians; he subdued Phœnicia and Asia minor, and penetrated into Thrace and Colchis. Herodotus informs us, that in every Country he conquered, he left immense columns with Inscriptions, as lasting monuments of his Victories; this Historian himself saw many of them in different places, and Strabo assures us, they remained to his time. If we recollect that no expedition was undertaken without consulting the
the

the Gods, we shall readily think many images of their Deities were carried with them, and Sesostris was, no doubt, as anxious to disperse abroad the Egyptian superstition, as to make the people obedient to his power.

THE two Persian Statues as Termini are very curious. They were dug out of the ruins of a Palace in Egypt, in which the Persian Kings lived, until Amyrteus, 113 Years after Cambyfes returned to Persia. Perhaps there is no where to be found such beautiful remains of these very remote Nations, as the Antiques just mentioned. It was Lord Pembroke's design to form a School of Sculpture, beginning at its most early period, and proceeding downward.

THE beauty and execution of the Apollos and Bacchus's in this collection can never be enough admired. It will greatly surprise a modern Anatomist to observe, how accurately the antient Sculptors marked the origin and continuation of the Muscles, especially as we are taught that but little of this Science was known before latter ages. If the frame of the human body has more nicely been inquired into, it may be asked, why are not our Sculptors superior to those of former ages, which confessedly they are not? The answer is, that enough of Anatomy was formerly known, to answer every useful purpose, and further than

that, it was trifling. What gave rise to this Reflection is the colossal Hercules here; which, though above seven feet high, yet preserves great consistence and harmony; no part is disproportionate to another, nothing offends the nicest eye, and the whole, notwithstanding its magnitude, is as agreeable to contemplate, as if it was of the common Size.

OBSERVE by what fixed Rules antient Artists worked; the same proportion that this Hercules bears to common Statues, the same does Hercules about to die bear to his friend Pæan, who supports him. The latter lived in the heroic times, and was of great strength and large body, yet the characteristic magnitude of Hercules makes him but a dwarf. How is the mind delighted with comparing a Bacchus crowned with vine-leaves, drawn by Panthers and accompanied by his jovial drunken train, with the description of an antient Poet; it heightens the relish for classical learning, as each is a comment on the other. The same may be said of the symbols of Mercury, Ceres, Pallas, and the other Deities.

GROUPS are included under Statues; thus that very old one of SATURN holding a child smiling on him, is a good confutation of the barbarity usually imputed to that God. Hercules and Antæus, and Hercules and Achelous give us
better

better Ideas of the Heroe's labours than any description possibly can.

BUSTOS make the second Division of this Collection. There are one hundred and seventy-three all on marble Termini. Of these fifty-two are fineered, and forty-two of solid marble. Those that are fineered are of the finest antique Marbles and Alabasters, made at Rome for Cardinal Mazarine. Some are Colossal with Inscriptions, and others with Agate eyes, and some of Copper with one hand. Under Bustos are included, Bifronts, learned Persons, both Grecian and Roman. Kings and Queens of Greece, Asia, and Africa. Roman Emperors, Cæsars and Augustæ, and Divinities, Egyptian, Grecian and Roman.

THE head of Sesostris is as great a rarity, as is any where to be found. Some Italian Gentlemen travelling to the Pyramids in Egypt, discovered it there, and brought it with them; it is of red Egyptian granite, and the countenance remarkably lively. The antiquity of it is indisputable, and the Sculpture will give us no contemptible Idea of the Artists of that country, in very early times.

WE now think it strange, that in the best ages of Art in Greece, they made their Statues and Busts, not of the same materials throughout, but of different. Many were of marble, ivory and wood, and of various colours; to us such
would

would appear tawdry, yet it pleased their eyes; which evinces, that no general definition of taste can be formed, to suit every country. So far as it regards proportion and harmony of parts, it is universal, but as to fashion, attitude, clothing, and such incidental matters, as do not partake of the essence of Art, every nation has its peculiar fancies. Agate eyes in Bustos come under this class, and were very common among the antients. It is somewhat deserving attention, that the Romans should, according to the confession of Pausanias, have made bronze Statues and Bustos before the Greeks. Rhæcus and Theodorus of Samos were the first Grecian Artists in this way. They flourished in the time of Polycrates, about the sixtieth Olympiad. Dionysius Halicar. in his Roman Antiquities, says, Romulus made his own Statue of bronze, crowned by a Victory and drawn by four horses. The Chariot and horses were brought from Camerinum, when that City was taken. This happened after his triumph over the Fidenates, in the seventh year of his reign, which answers to the eighth Olympiad. The inscription on it, according to Plutarch, was in Greek letters, but Dionysius says, they greatly resembled the most antient Greek Alphabet.

ABOUT the reign of Cræsus, the Greeks worked in all sorts of metals. Theodorus before-mentioned, made for that

that King, a silver Vase, which held six hundred Eimers. An Eimer is a German measure containing sixty-four German pints. The first Quadriga, or chariot drawn by four horses in bronze, which is mentioned among the Greeks, was made by the Athenians after the death of Pisistratus, in the sixty-seventh Olympiad.

THE judgment of Lord Pembroke in Antiques and classical learning, if from nothing else, might be proved by the similitude between the busts of Apollo and Augustus; the faces are so like each other as frequently to be mistaken. Ovid, Virgil, Suetonius and Martial expressly inform us, that this Emperor had an Apollinean face, that is, so nearly resembling the antique Statues of that Deity, as to be thought his son. He gave into this flattery; for at a Feast in which he and five of his courtiers represented the great Gods, and as many Ladies the six Goddesses, he was dressed with the Attributes or Symbols of Apollo, and what is more, he affected to have it supposed, that his eyes beamed forth brightness like Apollo's, and was mightily pleased, when he looked fully on any one, if *they* held down their eyes, as when the sun glares too strong upon them.

THE Jaspers, Alabasters and Marbles, whereof the Busts are made, are valuable and beautiful beyond description. So great a number and in such preservation are not to be found

found in any collection ; they have constantly obtained the applause and admiration of every connoisseur who hath visited WILTON, and always will, so long as true taste and discernment exist.

THE third division of this Collection consists of Relievos both high and low. Du Bois, in his Reflections, has made an observation, which it is not easy to acquiesce in. It is, that it requires less Genius to be a good Sculptor than a good Painter. Where is the difference between the design, ordonnance and expression of the famous Groupe of the Niobe, &c. in marble and the same on canvas? Sculpture in some respects will not admit of such deceptions as painting, but in those instances where real Genius is concerned, it is capable of them as extensively as the other. The maternal tenderness of Niobe in protecting her Children, the terror and amazement in the faces of those that are flying, and the various attitudes of those that are dying, would furnish a subject for the best antient or modern pencil. It cannot therefore be truly affirmed, more invention, which is the mark of Genius, is found among Painters than Sculptors.

ANOTHER remark of Du Bois is better grounded, and as it is curious and relative to our Subject, is worth transcribing. “ We do not, says he, find by any of the remain-
ing

ing fragments of Greek and Roman Sculpture, that this Art was perfectly understood by the Antients. Their Sculptors could only cut out figures in Relievo, perpendicularly down from head to foot and clap them, as it were on the ground of the Basso Relievos, so that the figures which deepned in, received no degradation of light. A Tower which seems to be five hundred paces distant from the fore-part of the Basso Relievo, to judge by the proportion of a foldier mounted thereon, to the personages placed nearest the edge of the plain, this tower, I say, is cut as if it were seen at the distance of fifty paces. We may perceive distinctly the joining of the stones, and reckon the tiles of the roof. It is not thus objects present themselves to us naturally. They appear not only smaller in proportion to their remoteness, but they are even confused, when they are at a certain distance, by the interposition of the air.

The modern Sculptors, better instructed herein than the Antients, confound the strokes of objects which sink into the Basso Relievo, and thus preserve the rules of perspective. With two or three inches of Relievo they make some figures, which appear in full relievo, and others which seem to sink into the deepning. They represent also Landskips thrown ingeniously into perspective by a diminution of the strokes, which being not only smaller but likewise less distinct,

ting, and mixing with one another as they remove farther off, produce the same effect almost in sculpture, as the degradation of colours in a picture. We may therefore venture to affirm, that the antients had not this Art in such perfection as we have it at present."

The Relievo with the inscription called Boustrophedon, is older than the completion of the Greek Alphabet, and was brought out of Peloponnesus, where it was most probably made for a Victor in the Olympic Games. Statues, and Relievos were usually erected to those who were conquerors in those Games. Cicero says a Victory in these sports was not less honourable than a triumph at Rome. If any man merited repeated honours, he was thought to have attained to the utmost felicity that human nature is capable of. To this purpose, Plutarch relates a remarkable story of a Spartan, who meeting Diagoras, who himself had been crowned in the Olympic Games, and seen his sons and grandchildren Victors, embraced him and said, *Die, Diagoras, for thou canst not be a God.*

MANY of our Relievos were Friezes taken from Porticoes and Temples. The antients always adapted the Subjects to the Deities. Thus nothing could inspire greater awe for the power and anger of Apollo and Diana, than the dreadful vengeance they took on the family of Niobe.

The

The same propriety was observed in the Temples of Jupiter, Neptune and Bacchus. The modern practice in the Romish Church, of adorning their Altars with pieces of painting, was common among the heathens. But they had sculptures as well as paintings, of the former sort is that relief in the Stone hall of a child's stealing meat from the Altar, and some others.

WE shall now give a few Remarks on the state of Sculpture among the Romans. The age of Augustus, was a period in which we are naturally led to look for excellence in the Arts. Literature had then attained its summit, and the Emperor encouraged men of Genius; Architecture rather than Sculpture seemed to flourish. The greatest part of the Roman sculptors made their apprenticeship in the condition of slaves; when they shewed abilities, their masters improved them with the greatest care; so that an Artist in this situation, had a better opportunity of having his talents cultivated, than a freeman in indigent circumstances.

NERO sent Carinas and Acritus, two connoisseurs, into Greece, to collect all the fine pieces of sculpture which were to be met with, that he might embellish his new buildings at Rome. The poor Greeks, as Juvenal observes, were stript even of their household Gods.

*Their rapine is so abject and profane,
They not from trifles nor from Gods refrain;
But the poor Lares from the niches seize,
If they be little images that please.*

STEPNEY.

Hadrian, Marcus Aurelius and Alexander Severus encouraged this Art, as did their successors, and yet they were never able to rescue it from the degeneracy into which it was falling. We may look upon the Busto of Caracalla as the last effort of Roman Sculpture. The two triumphal Arches erected in honour of his father Severus, the chapiters of the columns in the Septizonium at Rome, which were afterwards removed into different churches, sufficiently demonstrate how much sculpture had declined under that Prince and his children. The Basso Relievos of the largest of those two triumphal Arches, were done by an indifferent hand. It is natural, however, to suppose they were executed by the best that age produced, were it only out of a regard to the place where they were erected. This was the most considerable part of the City, at the further end of the Forum Romanum, and as we have reason to believe, at the foot of those stairs, destined for ascending to the Capitol.

ONE

ONE cannot behold the ruins of Caracalla's baths without being astonished ; there never was a more sumptuous fabric, more loaded with ornaments and incrustations, or which did greater honour to a sovereign by its bulk, than the baths of Dioclesian and Gallienus. The great hall of this edifice is now the Carthusian church at Rome, and one of the porters' lodges forms another circular church, viz. that of the mendicant Friars of St. Bernard.

WHEN the Senate and people of Rome determined to erect a triumphal Arch in honour of Constantine, there was not in all probability in the Capital of the Empire, a Sculptor able to undertake the work. Notwithstanding the respect they had at Rome for the memory of Trajan, they stripped the Arch of that Prince of its ornaments, and without any regard to conformity or fitness, employed them in the fabric which they erected to Constantine. This shews what a paucity there was of Sculptors, and to what a low ebb the Art was then reduced.

WHAT has been advanced is to be taken with some restrictions. There might under the Emperors be men of not so much Genius as to undertake capital works, and yet be able to execute inferior performances. The great number of beautiful Bustos in this collection, seems to be a proof of this. Most of them are of a very fine sculpture,
and

and would not disgrace the best Ages of Art. We know that a good Portrait Painter very rarely can execute a Landskip or such like, beyond the limits of his natural turn; so to make a Basso Relievo consisting of many Figures in various Attitudes, to give the features expressions adapted to the occasion, and to make an agreeable Whole, requires other Talents than bare copying nature exactly, which is the principal excellence of any Busto.

AMONG the best pieces of Sculpture relating to the Romans may be reckoned that by Cleomenes, of Curtius leaping into the fiery gulph. This Sculptor was one of the most eminent of his time, and was sent from Corinth to Rome by Polybius, the celebrated Historian, to execute this work. At whose desire history does not inform us, let this be as it may, it is so masterly a performance as does honour to the skill of the Artift. The beautiful Statue of a Faun looking over his shoulder, was also of his work, and made at the request of a Roman nobleman.

WE shall now take a view of the Engravings. It need not be insisted on, that the most accurate description of any piece of antient Sculpture, will never convey so clear an idea of the beauty and proportion of it, as a view of the work itself, or a good engraving of it. This consideration was of itself sufficient to induce the Editor to lay before the

the

the Public some of the valuable remains of antient Art. He moreover considered how conducive they would likewise be, in disseminating a correct taste. On communicating his intentions to some Gentlemen of distinguished skill and judgment in these matters, he received their Approbation and Encouragement. He then was to find an Artist of Abilities, equal to such an Undertaking, and was fortunate enough in meeting with Mr. Gresse, to whose labour and ingenuity the Public will, no doubt, do justice.



ENGRAVINGS contained in this Work.

Plate		Page
I.	T HE Statue of the Roman ÆSCULAPIUS; the drapery is finely disposed. We have al- ready enlarged on this Article in its proper place.	9
II.	MELEAGER. The just proportions and execution of every part can never be enough admired.	10
III.	NERO. The bust part is beautifully exe- cuted, and at the bottom are two little Cupids.	10
IV.	CURTIUS.	17
V.	SATURN The attitude of this Divinity ex- hibits a view of the most antient stile of sculpture, and is therefore very valuable.	18
VI.	FAUNA dancing a Child. This Relievo, of Egyptian Jasper, is not to be exceeded for beauty of Design and execution. The Fauni or Children of Faunus were imaginary beings; they were only regarded in Italy, and wholly unknown to the Greeks.	18
VII.	HERCULES and ÆGLE.	20
		VIII.

VIII. HERCULES. Mr. Sharp in his travels to Italy, makes an objection to the Farnese Hercules, which is applicable to ours. It is, that the inflation of the muscles is such as never existed in a human body, in health, in so remarkable a degree as we find it does in those Colossal Statues. But it is answered, that their muscles are not more strongly marked in these Figures, considering their size, than in any common Statue. His criticism is therefore trifling. } 23

IX. MARCUS ANTONIUS the Orator. } 34

X. APOLLO. This God appears with all his Symbols. } 45

XI. FAUNUS looking over his shoulder at his Leopard. } 49

XII. CUPID breaking his bow after his Marriage with Psyche. There is a delicacy and softness predominant in the whole Statue, which mark it to be the God of Love. } 50

XIII. AVENTINUS. In this Busto we behold }
 much of the beauty and vigour of Hercules his father. }
 The lion's Skin is gracefully tied on his left shoulder, } 52
 and the head of it appears above his forehead. }

XIV. APOLLONIUS TYANÆUS. His }
 arm is invelopped in his Garment, his countenance } 53
 very expressive, and the sculpture excellent. }

XV. SEMIRAMIS. 53

XVI. METELLUS. Nothing can be richer than }
 the Work on this Busto. The chain, medal and fringed }
 Garment are admirable efforts of Art, and prove that } 56
 among the Romans at this time, neither Genius nor }
 abilities were wanting. }

XVII. BACCHUS standing upon an antient }
 Altar, dedicated to him. We behold this Deity un- }
 der a very handsome appearance. He is not drunk } 57
 amid his Bacchanalian crew, but mild and sober, and }
 with a divine aspect. }

XVIII.

XVIII. PYRRHUS. Very rich work; the
 Countenance strongly marked and making a warlike
 appearance, suited to his Character. } 57

XIX. MARCUS BRUTUS. His counte-
 nance is characteristic of his mind. By profession he
 was a Stoic, a sect the most rigid and severe of any
 other. In principles a Republican, which was per-
 fectly consonant with his stoical notions. } 64

XX. JULIUS CÆSAR. There is not a finer
 Busto extant, of this celebrated Roman, than this.
 Valetta of Naples, out of whose Collection it was pur-
 chased, esteemed it greatly. } 64

XXI. ARTEMIS OR DIANA. Strabo informs
 us, that the Goddess received this name from presid-
 ing over Child-birth, on which occasion, she was sup-
 posed to assist women in travail. It is fine Greek
 Sculpture. } 65

XXII. L U C A N the Epic Poet. In another place we have remarked, that the Pegasus on the bottom of this Busto is a happy symbol to express his Genius. It carries the air of great antiquity, and was the work of an excellent Artist. } 65

XXIII. CASSANDRA. The face is very handsome, and the different Bandages are expressed with the greatest care and nicety. It must be very old as such head-dresses were in later times disused. } 66

XXIV. ALCIBIADES. The Busto of this celebrated Athenian is very rare. Lord Pembroke never met with but one other in any Collection, and consequently set a high Value on this. } 67

XXV. P R U S I A S. From this Busto being entirely naked, we may easily pronounce it to be Grecian. The sculpture points out the Country where it was executed; the hair is worked very delicately. } 67

HAVING now gone through the Engravings, we shall conclude with a few Remarks on the disposition of the Antiques in the House.

At the

AT the finishing of the House, proper projections were made, upon which sixty Bustos now stand. On the Floor were the heaviest Statues. The Rooms lie in Visto as a great Gallery, and through them the Marbles are placed, except, that it was not judged proper to encumber the bed-chambers and Drawing Rooms with them. To arrange this Collection with due Harmony and Distance, would require the Space of a thousand feet. Such a Gallery is only fit for a Royal Building, and yet without such, the Antiques lose a great deal of their beauty. Lord Pembroke made as judicious a disposition as his house would permit, and it must be said to his praise, that the situations he hath chosen for each, are exceedingly proper, and the best that could be made.

THE Great-hall of Wilton-house being very spacious, contains the largest and most ponderous Statues and Groups in the Collection. Some of the smaller Relievos are rather too high to be viewed distinctly, but this could not be prevented.

THE revival of Sculpture having begun in Italy, the different sorts of antique Marbles were there distinguished by Italian names, which the Connoisseurs throughout Europe have adopted. The same is observed in the following Account, and those names are marked in Italics. It must also

also be observed, that the Quarries of all those marbles, which are called Antique, are at present unknown, as are those of Porphyry and Serpentine.



A
DESCRIPTION
OF THE
ANTIQUITIES and CURIOSITIES
IN
WILTON-HOUSE.

IN the Court, before the grand Front of the House, stands a Column of white *Egyptian* Granite, out of the *Arundel Collection*. The Shaft weighs betwixt 60 and 70 hundred Weight, of one Piece. It has a Fillet (as very antiently was usual) five Inches broad below, and another at Top, three Inches broad, which Fillets project but half an Inch. The Height is 13 Feet and a Half, the Diameter 22 Inches, and lessens scarce two Inches at Top. The *Greeks* afterwards, by Degrees, lessen'd more. It had a Hole both at Top and Bottom, which shews that it antiently stood as a single Pillar. Mr. *Evelyn* bought it for the Earl of *Arundel* at *Rome*, where *Julius Cæsar* had set it up before the Temple of *Venus Genetrix*.

The Statue of *Venus*, standing on its Top, Lord *Arundel* valued much, because it was the only one cast from a Model made at *Rome*,

proportionable to some Parts remaining of the broken Antique. This Column was never erected since it fell in the Ruins of old *Rome*, till set up here, with a *Corinthian* Capital and Base of white Marble, which make the Column eight Diameters. The whole, with all its Parts, is 32 Feet high.

On the lower Fillet of this Column are five Letters in the following Shape:

Θ ∇ ∇ ∇ ∇

T R T S A

Which Letters being read after the Manner of the eastern Tongues, from the Right Hand to the Left, and having the proper Vowels supplied, make A S T A R T E, the Name by which *Venus* was worshipped among the antient Nations of the East, particularly the Sidonians; for it is said in the first Book of Kings, that Solomon went after Ashtoreth, whom the Septuagint call Astarte.

This Goddess was the same with the *Venus Cælestis* of the Greeks, and originally an oriental Deity; as Selden in his Treatise of the Syrian Gods, abundantly proves. The Persians gave her the Name of Mitra, the Arabians of Alilat, and the Syrians Mylitta; the last, when literally translated from the Caldee, is Genetrix.

Lord Pembroke in his MSS. very clearly shews the Letters above to be Egyptian, and of the antient Alphabet, which was common to the Phenicians and contiguous Nations. The first Letter is used fifteen Times as an Alpha on his Lordship's Phenician Medals; the Second is a Caph, which was formerly used for an S; the Third is a T, and may be seen on Phenician Coins: If the middle Stroke of the
Fourth

Fourth joined the Hook at the Bottom, it would then be the old inverted triangular R of the antient Greeks.

For these Reasons, which exactly correspond with each other, the Column is certainly of great Antiquity as well as the original Statue from which the present was made.

In the Front of the House, on each Side the Entrance.

Two Statues of black Marble, out of the Ruins of the Palace of *Egypt*, in which the Viceroys of *Persia* lived many Years after *Cambyfes* had conquered *Egypt*, and returned to *Persia*. There is a Garment on their Shoulders of different coloured Marble, and only their Toes appear at Bottom. There is the old Bandage Diadem on one of them; single Statues without Arms were in Use long after they could make them with Arms, not only in *Egypt*, but in *Greece*. Such Termini were set at their Doors without, as the Limits and Boundaries of their houses. These Termini sometimes represented illustrious Men, and therefore were revered by both Grecians and Romans: However the latter did not allow in their Figures the obscene Parts to be exposed to view; the Persians, who abhorred Idols as Objects of religious Adoration, yet admitted Termini with the same decent Restrictions.

Vitruvius says, they served as Ornaments in Architecture; the Pedestals being on Plinths high enough for the Door, when their Heads came to the Bottom of the Architrave. They shewed a Pride (as some think) to represent their Captives in this servile Posture of bearing and supporting.

4 *A Description of the* CURIOSITIES

The great Gate-Way and Tower into the Inner-Court, were begun by *William* Earl of *Pembroke*, in the Reign of Queen *Elizabeth*, and finished by his Son *Henry* Earl of *Pembroke*. The said Earl *William* received from King *Henry VIII.* a Grant of *Wilton-Abbey*.

In the Middle of the Inner-Court.

In four Niches of a Pedestal (whereon standeth a Horse as large as the Life) are four Statues; the first *DIANA*.

On the Right-Hand, is *VENUS* picking a Thorn out of her Foot. See this Circumstance mentioned in *Bion's* second Idyllium.

The next is *VENUS* holding a Shell in her Right-Hand, her Left-Hand has hold of the Tail of a Dolphin. Those Symbols are to shew that the Empire of the Goddess of Love extends over the Inhabitants of the watry Element: Or they may allude to her being generated from the Sea.

The fourth is *VENUS* and *CUPID*. He is begging for his Quiver of Arrows.

On one Side of the Gate-Way.

The Busto of *ÆNOBARBUS*.

On the other Side.

PERSIUS the Poet. This Busto stands upon an antient Altar of *Bacchus*; round it we may see the whole Dress of his Priest, also the
Thyrus

Thyrſus in one Hand: He has a Panther after him, alſo two Priſteſſes going in Proceſſion round the Altar: The Thyrſus in the Priſt's Hand, is a plain Pine-Apple, not adorned with Bunches of Grapes, as that mentioned in the Great-Hall; which therefore ſeems to be an adorned Sceptre for *Bacchus* himſelf, and the rather, becauſe in the triangular Altar, upon a Table in the Cube-Room, the Priſt has alſo a Thyrſus, but plain as this here, only with this Addition, that it has Pine-Apples, one at each End, the Stalks being joined at the Middle where his Hand holds it.

Here follows the Inſcription, ending in a Circle round the Altar:

ΜΕΛΓΟΜΕΝ: ΔΙΟΝΥΣΟΝ

Canamus.

Dionysium.

ΑΛΛΑΟΜΟΡΦΟΝ: ΒΑΚΧΕΥΤΟΡΑ

Pulchri-Formem.

Bacchatozem.

ΙΑΝΘΟΚΑΡΑΕΝΟΝ

Flavi-Comum.

The *Epsilon* for an *Eta* is ſufficient to ſhew, that it was before the Addition of the four laſt Letters, and therefore it is likely *Omicron* ſtands for *Omega*, becauſe learned Men agree that *μελπωμεν* *Canamus* ſuits the old Hymn to *Bacchus*, better than *μελπομεν* *Canimus*.

In two

6 *A Description of the* CURIOSITIES

In two painted Niches are two Statues: The first is Attys, the High Priest of Cybele, cloathed as a Woman. Attys was a Phrygian Shepherd, and of a comely Form; he afterward became the Priest of Cybele, or the Syrian Goddess, and first instituted Rites and Ceremonies in Honour of her, and travelled from one Country to another to establish the Worship of Rhea and Magna Mater, and at length he himself obtained a Place in Heaven.

He was usually adored as the Sun, and it is said the Sun, Serapis, Mithras, Pluto, Typhon, Attys, Ammon and Adonis are the same Deity. Julian, the Roman Emperor, called Attys, *Magnum Deum*, the great Divinity: Statues were erected to him, and Lucian particularly mentions a golden one to Attys, and placed among those of Anubis and Mithras. We frequently see him on Monuments with Cybele, and sometimes alone. He sometimes holds a Shepherd's Crook and Pipe, and is represented with the Pine-Tree which was sacred to Rhea.

In the other Niche is a Statue of Autumnus, with Autumnal Fruit.

In the Porch (built by HANS HOLBEIN) leading into the Vestibule.

The Busto of HANNIBAL.

PESCENNIUS NIGER.

ALBINUS.

MILTIADES.

Bustos.

Bustos in the Vestibule.

PINDAR.

THEOPHRASTUS.

JOTAPI Wife of ANTIOCHUS COMAGENA.

LYSIMACHUS.

TRYPHINA.

VIBIUS VARUS.

HADRIAN.

AGRIPPINA MAJOR.

SABINA TRANQUILLINA Wife of GORDIAN.

ARISTOPHANES.

CALIGULA.

Here are two Columns of the *Pavonazzo* or Peacock Marble, each nine Feet seven Inches high; both of them had Capitals which served for Urns. There are Holes at the Top to put the Ashes in; they were in the *Columbarium* of a Nobleman and his Wife, and the Inscription over them, which was in the Wall, signified, that *they had made that Columbarium.*

In the Middle of the Vestibule.

The Statue of APOLLO, out of the JUSTINIANI Gallery. He appears with a most graceful Air in a resting Posture, having hung his Quiver on the Laurel, which is ornamented with very fine Sculpture.

I N

IN THE

G R E A T H A L L.

STATUES, BUSTOS, SARCOPHAGUS's (or Tombs) and BASSO-
RELIEVOS.

A PANTHEON, having the Symbols of three Divinities, a Cornucopia with Fruit for *Vertumnus*; out of it, Grapes for *Bacchus*; and Ears of Corn for *Ceres*. The Figure is a comely Man, in the Prime of his Age and Strength, without any Beard, and therefore is probably an *Apollo*, larger than the Life.

The Statue of DIDIA CLARA, Daughter to the Emperor *Didius Julianus*, bigger than the Life, sitting in a Chair: She holds a fenatorial Roll, in a genteel Posture. The Drapery of her Cloathing is very fine.

A Busto of MARCUS AURELIUS, when *Cæsar*.

ANTINOUS the Favourite of the Emperor Hadrian; a beautiful Youth.

The Busto of CLEOPATRA, the Sister of *Alexander* the Great, and Wife to Antipater.

A *Sarcophagus*, (or Tomb) adorned in the Front in Alto-Relievo, two Cupids holding two Festoons of Fruit: Over each Festoon are
two.

two Heads of the Heathen Deities: Under one of the Festoons is a Lion and an Ox, under the other Festoon is a Goat and a Cock. This is described by *Salvini*, *vide* Tab. 7.

Upon the foregoing Tomb is EUTERPE the Muse, sitting with a Flute. She is said to be the Inventor of Wind-Musick. A Number of the Muses were found at Rome, but most of them injured by Time and Accidents; only two had Heads. Algardi mended for Christina Queen of Sweden, those that were defective, and supplied the rest to make a complete Set, Very fine Sculpture.

By CLEOMENES.

PORTIA, Wife of *Brutus*. The Medal of *Brutus* is on her Breast, a Necklace about her Neck, and a Diadem on her Head; being the only one known to have this Ornament of a Medal.

A small Statue of ÆSCULAPIUS. The Countenance of this God resembles that of the placid Jove; he has one Arm bare as ready for an Operation; the antient Physicians being also Chirurgians. The Stick with the Serpent twisted round it, shews he is the Roman Æsculapius, who came to Rome under the Form of that Animal.

The Bust of JULIA MAMÆA, Mother of *Alexander Severus*.

C

A small

A small antique Statue of MELEAGAR. The Expression of the Muscles deserves Attention, and shews what characterizes all the antient Heroes, great bodily Strength. Very fine Sculpture.

A Bust of NERO. This Emperor was the last of the Julian Family. At the Beginning of his Reign, he gave great Hopes to the Roman People, of much Felicity; but in a few Years his Conduct was changed, and he became a most bloody and cruel Tyrant, and ended his Life miserably. His Countenance very strongly marks the Character of his Soul; a brutish Stupidity is predominant in every Lineament of his Face. The Shape of his left Arm and Hand is seen through his Robe, there are two little Cupids at the Bottom of the Bust.

A *Sarcophagus*. In the Middle of the Front is a Circle, wherein are represented the half Lengths of a Man and Woman, for whom it may be supposed the Tomb was made; the other Part of the Front is fluted Work: At one End is a Lion, with a Unicorn under him; at the other End a Lion, with a wild Boar under him: At the Bottom, under the Circle, are two Masks, one of them with Hair, the other having a Veil upon the upper Part. Whence it has been thought by Antiquarians to be the Tomb of Terence the Poet. This is described by *Salvini*, Tab. 8.

Upon the foregoing Tomb is, a Queen of the AMAZONS, beautiful, though in a warlike Action, being on one Knee, as under a Horse,

Horfe, defending herself in Battle. Her Shield is in the Figure of a Half Moon, according to the Description *Virgil* gives of it in the first *Æneid*:

*With Fury storm'd PENTHESILEA there,
And led, with moony Shields, her AMAZONS to War;
Amidst the Thousands stood the dire Alarms,
And the fierce Maid engag'd the Men in Arms.*

Pit, B. 1, L. 663.

Behind the lower Part of the Shield, to illustrate the Action, the Sculptor has carved a Horfe's Foot. Her Buskin plainly shews the antient Shape and Manner of fixing it.

By CLEOMENES.

A Busto of LUCILLA, the Wife of *Ælius*, very fine Sculpture.

The State of MERCURY with his Symbols, his Petasus and Purse.

A Busto of APOLLO. This Deity is always represented extremely handsome, the present Busto exhibits him with an agreeable Countenance.

A Copy of the VENUS of MEDICIS.

By WILTON.

The Original of this Statue is in the Florentine Gallery, of which Gori has given the following ingenious Account.

Of all the beautiful Statues which have survived the Ruin of Art, this of Venus is the most admirable; it is, as it were, a Compendium of the Excellencies of antient Sculpture. The Greeks called this Deity, *Venus Anadyomene*; she is described as emerging from the Sea, gentle *Love* is ready to receive her, the *Nereids* and *Nymphs* stand round, *Neptune* with a Chorus of *Tritons* chant her Praise, and soft *Persuasion* offers her a Crown.

The Beauty, Design, Elegance and Execution of the whole is not to be expressed; it is the general Opinion, that this Medicean Venus is the Workmanship of either Phidias, Praxiteles or Scopas. Near the Feet of the Goddess rises a Dolphin, on him two Cupids are sitting, *Statius* describes them.

*Alma Venus thalamo, pulsa modo nocte, jacebat,
Amplexu duro Getici resoluta mariti,
Fulcra torosque Deæ tenerum premit agmen Amorum;
Signa petunt, quas ferre faces, quæ pectora figi.
Imperet, an terris scævire, an malit in undis;
An miscere Deos, an adhuc vexare Tonantem.*

Silvar. lib. 1.

SILENUS and BACCHUS, a Group, very fine.

FLORA. This and the foregoing (both of *Parian* Marble) were a Present to the first *Philip*, Earl of *Pembroke*, by the Duke of *Tuscany*,

Tuscany, who in King *Charles* the First's Time was in *England*, and resided at *Wilton*, with the said Earl, three Weeks.

A Copy of the A P O L L O of Belvedere.

By WILTON.

The Busto of P H I L E M O N.

The Busto of L E P I D U S.

A *Sarcophagus*, adorned with a fine Column of the *Corinthian* Order at each End; in the Middle is a double Door, partly open, which confirms what antient Authors have said, that some were so made that the Soul might go out to the Elyfian Fields: At each End of the Tomb is a Griffin. *Salvini*, Tab. 10. Upon the foregoing Tomb is

HERCULES not long before he died. He leans ready to fall, and appears very sick; *Pæan*, his Friend, looks up at him with great concern. Apollodorus informs us, that the Hero having fallen a Sacrifice to the Jealousy of Dejanira, ascended the Funeral pile, which *Pæan* set on fire; Hercules as a Reward of his Fidelity bestowed on him his Arrows. Anatomists greatly admire the Expression of the Muscles.

CONSTANTINE the Great, of better Work than was common in that Age, as are also a few of his Medals.

The

14 *A Description of the* CURIOSITIES

The Busto of SOPHOCLES.

A *Sarcophagus*. In the Middle are represented three Figures; MELEAGER religiously turning something off from a Patera into the Fire on an Altar; at his Feet lies the Head of the *Calydonian* Boar; by him is ATALANTA, with a Quiver hanging from her Shoulders: The third is THESEUS. The Antients often devoted themselves, when they died, to some Divinities, as here to these. The whole Bodies of two Persons, perhaps a Man and his Wife, seem to have been buried here, because there is a little Rising at the End for their Heads. This Sepulchre is adorned with two whole Length Figures of *Castor* and *Pollux*, at the two Ends. *Salvini*, Tab. 9. Upon the foregoing Tomb is

One of the Labours of HERCULES. He is represented as turning the River *Achelous*, which is figured as an old Man; his Thighs end in Snakes, to signify the winding of the River. This Story wrapt up in a poetical Figment might be this. *Achelous* was a winding River, whose Stream was so rapid that it overflowed its Banks, and flooded the Country. Hercules restrained it within two Channels, that is, broke off its Horns, and thereby restored Fertility to the Country.

The Busto of POMPEY the Great.

The Busto of BRUTUS Senior.

The Statue of LIVIA, Wife of *Augustus*, bigger than the Life, sitting in a Chair; one Hand resting on a Patera, to shew that she
was

was honoured as *Pietas*, in which Character she is also seen on a Medal; the Drapery very natural.

FAUSTINA, Wife of *Antoninus Pius*, larger than the Life; the Drapery very natural.



THE ALTO AND
BASSO - RELIEVOS
IN THE
GREAT HALL.

A Basso Relievo. APOLLO and DIANA destroying *Niobe's* Children, by shooting Arrows at them. It is said that the Fable of Niobe denoted the annual Inundation of Egypt. The Affront she offered to Latona, was a Symbol to shew the Necessity she laid the Egyptians under of retreating to the higher Grounds. The fourteen Children of Niobe, are the fourteen Cubits that marked the Increase of the Nile. Apollo and Diana killing them with their Arrows, represent Labour and Industry, with the Assistance of the Sun's warm Influence, overcoming those Difficulties after the Retreat of the Flood. There are twelve Figures besides *Apollo* and *Diana*, and six Horses, very small neat Work.

An Alto Relievo. Two CUPIDS; one looks angry at the other, whose Bow he has broke, which makes the other whimper.

Alto Relievo. The Ornament of a Pedestal belonging to a Victor; it represents very particularly some of the antient *Greek* Games. Here are several peculiar Circumstances: *Neptune*, as the Judge, is the only Figure.

Figure sitting; *Saturn* stands behind; at the End of the Relievo is a handsome Piece of Architecture, something higher than the Heads of the Persons, and is as a Portico to terminate the End of their Running; in it are *Mars* and *Venus*, minding each other only; over them is a Cupid, who has in his Hand a peculiar Light, not long as a Torch, but as a Lamp, in the Palm of his Hand; two young Men are running, supposed to have set out from the End where *Neptune* is, and one is almost got to the End terminated by the Building; he has such a Light in his Hand as Cupid has. Antiquaries speak of the Exercise of Running in this Manner with a Light; the other young Man, who is running after him, has an Oar in his Hand of the Antique Form. In the Middle of the Place for the Exercises, are two strong, made Men with Beards; they shew another Sort of Trial, not of Motion, (as the young Men) but of Strength; one of their Hands is tied to the other's two Hands, in this it is supposed they took Turns to try which could pull the other farthest after him.

An Alto Relievo. CURTIUS on Horseback, leaping into the Earth which opens with a Flame of Fire: Of the finest Work by a Greek Sculptor. This illustrious Roman devoted his Life to the Service of his Country. Livy relates, that the Earth opened in the Forum from whence issued a dreadful Flame; the Gods were consulted, and an Answer returned, that the Gulph would not be closed, nor the Fire extinguished before some Nobleman had thrown himself into it; Curtius mounting his Horse in complete Armour, leaped into it and thereby removed the Plague. In the Villa Burgese, at Rome, is a Marble exactly similar to this, which for Elegance of Design is greatly admired. The Custom of devoting themselves was practised by the Greeks, as appears by the Story of Codrus,

drus, from whom the Romans might have adopted it. The Decii, Father, Son, and Grandson, were prodigal of Life for the Preservation of their Country. Mutius Scævola, having by Mistake killed one of the Nobles iustead of Porsenna, King of Tuscany, burnt off his Right-Hand in the King's Prefence without flinching.

An Alto Relievo. SATURN, a small one, but of most beautiful Work; it has the Appearance of great Antiquity. The Deity is represented with a Scythe, which the Greeks supposed to be his Attribute, as the God of Time; and therefore called him *χρονος*. The Romans considered it as a Symbol of Husbandry, pretending that he introduced several Parts of Agriculture in Italy.

An Alto Relievo. A FAUNA dancing a Child upon her Foot; of the antient Red Egyptian Jasper; it is on a Ground of oriental transparent white Alabaster, with a *Frame of antient Greek Marble*.

An Alto Relievo. Four Boys gathering and eating Grapes: They are in various Postures. The Relief high and beautiful.

An Alto Relievo. ENDYMION asleep, and Diana (the Moon) coming down to him. This Shepherd is supposed to be the first who observed the various Phases of the Moon, and reduced them into Order; wherefore Poets feign that the Moon was in Love with him, and cast him into a deep Sleep that she might kiss him. Another Account is given of this Fable. The Egyptians in the Feast of the New Moon, in which they celebrated the antient State of Mankind, chose a Grove, or some retired Grotto, where they placed an Isis, with her Crescent or Moon, and by her Side an Horus asleep, to denote the Repose and Security Mankind enjoyed in those ages of Simplicity.

A Greek

A *Greek* Relievo of the very finest Work, an oriental Alabaster. Eleven Figures besides a Dog. Those on the foremost Ground are in Alto Relievo. It is *Ulysses*, who is gone into the Cave to *Calypso*, where they are kneeling round a Fire. The Cave (a most beautiful Ruin of Architecture!) has a fine Frieze of Figures, several of which are on Horseback. The other Figures are *Ulysses's* Attendants, and Spectators, some of whom are got upon the Ruins.

An Alto Relievo. SATURN crowning Arts and Sciences. This refers to the Golden Age, in which he reigned, and Mankind emerged from their Barbarity by his Means.

*Is genus indocile, ac dispersum montibus altis
Composuit; legesque dedit.*

Virg. Æn. lib. 8. l. 321.

An Alto Relievo. JUPITER holding *Bacchus* to suck *Juno* as she lies asleep. *Bacchus* was fabled to have been brought up in Jove's Thigh, but here we behold on this Relievo a more probable Account of that Transaction.

An Alto Relievo. BRITANNICUS. This and *Britannicus's Junia* are of that which is called the antient red Egyptian Jasper (*Despro Egitto*) on a Ground of the antient green Marble.

An Alto Relievo. VENUS, and *Cupid* fucking. She is sitting under a large rich carved Canopy. *Mars* is sitting by in rich Accoutrements.

A Relievo. SILENUS drunk upon an Ass, held on by two Figures; a Boy is leading the Ass and blowing a Bull's Horn, (likely the first Trumpet) another Boy sitting against a Tree playing on a Pipe,

another Boy has hold of the Afs's Tail; at some Distance *Venus* is laid down asleep, *Cupid* has hold of some Part of her Garment to cover her therewith; higher up is a Boy gathering Apples from a Tree; on the back Ground is a Group of four Boys, one of them is sitting and playing on a Pipe, another is playing on a Timbrel, the other two are Dancing.

An Alto Relievo of BRITANNICUS's JUNIA.

A Basso Relievo. An old *Greek* Mosaic tessellated Work, the Pieces of Marble of various Colours, not only flat, but rising as the Figures; it represents the Garden of the *Hesperides*, in the Middle is the Tree bearing the Golden Apples, and the Dragon to preserve them; by it is a Rock, and *Hercules* with his Head and Garment girt with Golden Fasces; at his Feet is his Quiver, &c. On the other Side lies his Club. *Ægle* Daughter of *Hesperus* is in View; her Head adorned with Green; cloathed with a double Garment; the inward Green, and the outward Red, folded and loose to her Feet, in her Left-Hand she holds a Branch with Golden Apples on it. She shews Beauty and Modesty, and he the Majesty of a Hero, and Comeliness of Youth. This is very singular; and it is doubted whether there is any other Relievo in Mosaic Work.

A Relievo of an old Man, like a *Silenus*, he is filling a Basket with Grapes.

The Head of REMITALCES, King of *Thracia*, as big as the Life, in Porphyry.

An Alto

An Alto Relievo from a Temple of *Bacchus*. This Work appears to have been made in the Ages of the best Sculpture; and it is very remarkable that the *Thyrſus* or Sceptre of *Bacchus*, has here the Addition of Bunches of Grapes. There is a Vine ſhooting up from the Bottom, which is of the fineſt Sculpture.

An Alto Relievo. VENUS riding on the Sea in a Shell drawn by two Dolphins, attended by two Cupids, above in the Clouds is her Chariot with two Doves.

An Alto Relievo. The three GRACES; a Boy with Wings holding up a Feſtoon.

An Alto Relievo. The Story of CLÆLIA. The River *Tyber*, and *Romulus* and *Remus* playing with the Wolf on its Banks. This celebrated Inſtance of Female Fortitude is thus mentioned by *Valerius Maximus*. At the ſame Time that *Horatius Cocles* bravely defended the *Sublician Bridge* over the *Tiber* againſt the *Hetrurians*, *Clælia* a Roman Virgin immortalized herſelf againſt the ſame Enemy and on the *Tiber*. Being given up with others to *Porſenna* as Hoſtages, eſcaping the Guard under covert of the Night, ſhe mounted on Horſeback, ſwam acroſs the River, and by this bright Inſtance of heroic Virtue inſpired her Countrymen with ſuch Courage as freed them from a Siege and the Fear of the Enemy. There are thirteen Women and four Horſes.

An Alto Relievo. EUROPA on the Bull, his Feet end in Finns; there are four other marine Deities aſſiſting at the Rape.

An

22 *A Description of the* CURIOSITIES

An Alto Relievo. GALATÆA riding on the Sea in a Shell drawn by two Dolphins. There are three other Figures.

An Alto Relievo. Two CUPIDS and four other Boys at play.

An Alto Relievo. A Boy on a Sea Horse, blowing a Concha or Shell Trumpet.

An Alto Relievo. DIANA with her Favourite Stag, and two Dogs asleep.

An Alto Relievo of eight Figures, besides a Dog and a Goat.

An Alto Relievo. ARIADNE and THESEUS. There are two other Figures and two Horses.

A very antient Consular Chair, called SELLA CURULIS; the Back is in three Parts; the middle Part is in the Shape of a Term; on the Top is a Bifrons; the Faces are of a young Man and a young Woman, as the Genii of Rome; there is an Iron goes through the Shoulder Part of the Term, which gradually slopes down about six Inches, and is there fastened to the Tops of the other two Parts, which are of Brass (as is the Term also) ornamented with Silver, the two Fore-Legs are Iron; the Seat is thick old Board.

In the Gallery of this Hall, are five Suits of Armour: That in the Middle was *William* Earl of *Pembroke's*, the other four and the Parts of five more Suits in the opposite Parts of the Hall, were taken
from

from the noble Persons, on the following Occasions. This Earl in the Reign of Queen *Mary*, was Captain-General of the *English* Forces at the Siege of *St. Quintin*, in 1557; at which Siege were taken Prisoners the Constable *Montmorency*, *Montheron* his Son, with the Dukes of *Montpensier* and *Longueville*, *Lewis* of *Gonzaga* (afterwards Duke of *Nevers*) the Marshal of *St. Andre*, Admiral *Coligny* (who was afterwards murdered at the Massacre at *Paris*) and his Brother, not to mention *John de Bourbon*, Duke of *Anguien*, who was found dead among the Slain. Here are also some of the Weapons which were taken at the same Time.

A Picture of the above-mentioned Earl of *Pembroke*.

By HANS HOLBEIN.

A Picture of Capt. *Bernard*.

By J. E. ECCARD.

A Coloss Statue of HERCULES. His Action is to shew some of his Labours; he looks with an Air of Satisfaction that he has compassed the taking of the Golden Apples, Three of which he shews in one Hand. This is not in a resting Posture as that of *Farnese*; it was judged to be very curious, and executed by one of the best Sculptors of the oldest Time.

Of

Of the Tomb.

I shall here Transcribe the Account given of it by Father *Montfaucon*, when it was in the Possession of Mr. *Foucault*.

The Monument that follows, is one of the finest and most instructive that has been ever seen : The Excellence of the Work, and correctness of the Design, would easily inform us it must be a Piece of some *Greek* Artist, even though the Place where it was first discovered did not. It was a Tomb near *Athens*, and was discovered by some Travellers, who brought it over into *France* and presented it to Cardinal *Richlieu* ; but the Cardinal dying in the mean Time, it came into the Hands of one of the Family of *Rostaing*, and from that into M. *Foucault*'s.

The Tomb is of white Marble, six Feet four Inches long, and two Feet broad, and about the same Height taking in the Cover, which is about two inches and a Half thick ; the Cover is raised about one Foot higher before, and is adorned with some Figures in Bass-Relief, which relate to the History represented below, as we shall take Notice of hereafter. The inner Superficies of the Tomb is plain, with a Rising of about one Inch in the Place where the Head of the deceased should rest.

This

This is the Epitaph.

Θ.Κ.ΑΥΡΗΛΙΩ.ΕΠΙΑΦΡΟΔΕΙΤΩ

ΣΥΜ-ΒΙΩΑΝΤΩΝΙΑ ΒΑΛΕΡΙΑ

ΕΘΗΚΕ.

That is, *To the Gods the Manes.* ANTONIA VALERIA hath made this Tomb for AURELIUS EPAPHRODITUS her Husband.

M. de Boze, Secretary of the Academy of *Belles Lettres*, a skilful Antiquary, hath given a very ingenious and learned Explication of this Monument, of which, we shall here give an Abstract.

CERES, angry for the Rape of her Daughter, (especially because the Gods had consented to it,) resolved to lead a wandering Life among Men, and for this Purpose assumed a human Shape. She came to the Haven *Eleusis*, and sat herself down on a Stone. *Celeus*, King of the *Eleusinians*, persuades her to come and lodge in his House. His Son *Triptolemus*, then an Infant, was Sick, and for want of sleep was reduced to the last Extremity. *Ceres*, at her Arrival kissed him, and by Virtue of that Kiss only, restored him to Health; not content

E

with

with doing this, she takes Care of his Education, and designs to make him immortal; to this End she nourished him by Day with her own divine Milk, and by Night puts him under hot Embers, in order to burn away all that was terrestrial in his Body. The Infant grew so fast, that his Father and Mother *Metanira* were curious to see what was done to the Child; *Metanira* seeing *Ceres* just going to put the Child into the Fire, cryed out, and interrupted the Goddess in her Designs; then she declared who she was, gave *Triptolemus* a Chariot drawn by two Dragons, and sent him through the World to teach Mankind Agriculture, and gave him Corn for that Purpose. The *Eleusinians*, who were the first that applied themselves to Agriculture, instituted a Feast in Memory of it; and the Goddess herself regulated the Ceremonies, and appointed the four principal Men of the Town, *Triptolemus*, *Diocles*, *Eumolpus*, and *Celeus* to preside over them; and this Institution of the Rites called *Eleusinia*, is the Thing represented on the Tomb of *Epaphroditus*. *Ceres* appears here sitting, and like an old Woman, but her Age takes nothing from the Majesty proper for a Goddess. Her Head-dress ends in a Peek, something raised before; and half her Head is covered with a Veil, the usual Dress of the Goddesses and Empresses. The Stone, on which she sits, represents that on which *Celeus* found her sitting, and oppressed with Grief. The Serpent is frequently pictured with *Ceres*, the Goddess holds a crooked Staff in her Hand that is a Sceptre, and which we find represented longer, and more strait in other antient Monuments. The four Persons about *Ceres*, are *Celeus* and his Family. He appears at a Distance from the Goddess, but his Daughter nearer, *Metanira* is there too, they both have

have Ears of Corn in their Hands, because they were the first acquainted that she was a Goddess.

Triptolemus is mounted in his Chariot, with a Cloak or *Pallium* over his Shoulder, rather to hold the Corn he is going to sow, than to cover himself. The Chariot is drawn by two Dragons a-breast. Beyond *Triptolemus's* Chariot, two Women are pictur'd with Torches in their Hands such as were usual for Women to bear at the Ceremonies of this Goddess. The Man between these two Women is *Eumolpus*, one of the Persons appointed by *Ceres* to preside at her Mysteries; and in whose Family the Priesthood continued for twelve hundred Years. The *Hierophantæ*, of this Family of the *Eumolpidæ*, were obliged to Celibacy. *Eumolpus* leans one Hand on one of the Women's Shoulders, and the other Hand on the other Woman's Shoulder. The Child holding Ears of Corn in his Hand, denotes that *Ceres's* Gifts are of every Age, and that even Children were initiated into her Mysteries. The Woman last in this Piece holds a Sickle in her Hand, an Instrument the Pagans believed they owed to *Ceres*, as also all others useful in Agriculture.

This is all the Goddess's Company on one Side, but behind her there are other Figures. *Bacchus*, the first of them, leans negligently on *Ceres's* Shoulder, and touches a Vine full of Grapes with his other Hand, the Crown of Vine Leaves which he wears, leaves us no room to doubt that it is *Bacchus*; *Ceres* and *Bacchus* are so frequently joined together in the Mysteries as well among the *Romans*, as the *Greeks* and *Sicilians*, that it is not at all strange to meet them together in this Monument. On the Side of *Bacchus* a Man stands with his Hair in a Knot upon his Forehead, and his Habit tied up twice with

his Girdle, holding a Whip in one Hand, and with his other seizing the Reins of Horses in a Chariot in Order to stop them. It is probable this is *Diocles*, one of the Four that *Ceres* had appointed to preside at her Feasts; and what further supports the Conjecture is, that *Homer*, when he names these four Persons in a Hymn, calls *Diocles* the Guider of the Horses. Besides, since we have seen, *Celeus*, *Eumolpus*, and *Triptolemus*, three of these four Persons in the Company, can we think *Diocles* would be omitted? The Figure that drives the Chariot is *Proserpine* or *Diana*, the Moon according to Mythologists, and who is frequently called by the Poets *Triple Hecate*, with Reference to the different Offices she performs under different Names in Heaven, in Hell, and on Earth. It may be proved by sufficient Authorities, that *Proserpine* partook of the Mysteries of her Mother *Ceres*. The *Bacchanalian* under the Chariot of *Proserpine*, hath laid herself there, tired with long Dancing, as was usual in all *Grecian* Rites and Mysteries.

This is the Explanation of the principal Face of the Tomb. We come now to that of the Cover or Lid, which exhibits the four Seasons of the Year, represented by a like Number of Women; the Diversity of their Crowns and Habits, and the different Fruits they hold, together with the Children or Genii with them, do accurately express the Variety of the Seasons. The Artist hath not placed the Figures in the ordinary Situation, but in an Order that makes a fine Contrast in the whole, and gives more Force and Spirit to the Composition. Summer and Winter Seasons, opposite to each other, are represented by two Figures, one at each Extremity; the one lying down, leaning from the Right towards the Left, the other from the Left towards the Right; and between both of these, the Spring and
the

the Autumn are placed, as partaking equally of both those Seasons. The four *Genii* are placed in the same Order. The Summer is pictured at one Extremity lying down, leaning from the Right towards the Left, half naked, crowned with Ears of Corn, and touching others, which are tied up together in the Cornucopia. The Genius by her, touches the same, and holds besides, a Reaping-Hook in his Hand, denoting the Season of Harvest.

The Winter, at the other Extremity, lies down, leaning from the Left towards the Right, in the Figure of a Woman cloathed well, and her Head covered with Part of her Robe, she stretches out her Hand over some other Fruits. The Genius before her hath no Wings, seems to be cloathed warm, and holds a Hare, because Hunting is the only Exercise of the Field in this Season.

Autumn turns towards the Summer, is crowned with Vine-Twists and Bunches of Grapes; she touches the Vine-Leaves with one Hand, and her little Genius places Grapes in her Cornucopia.

Lastly, that Part of her Body which is next to the Summer is naked, and that next the Winter cloathed.

The Spring, with her Back joined to Autumn, is represented in the Figure of a Woman crowned with Flowers, with her Cornucopia, which a Genius holds, filled with the same. Her Foot, which she extends towards Winter, hath a Covering on, and that Part of her Breast only is naked which is turned towards the Summer.

The

The Torch which is pictured on both the small Sides of the Tomb, is so frequently represented in Funeral Monuments that it is sufficient to convince us they were as much in Use at the Funerals of those Times, as they are in these of the present Age. The two Griffins and the Tripos are the Symbols of *Apollo*, whose Head is pictured at each End of the Tomb, denoting him to be the Tutelar God of *Epaphroditus*.

There stands upon this Tomb, a Coloss Bust of ALEXANDER the Great, of the best *Greek* Sculpture; MEDUSA's Head is on the Breast-Plate, and a Lion's Face appears on the Helmet, which has a particular Crest on it.

Under the Tomb last mentioned.

A little Statue of a crouched BACCHUS.

A small Tomb, supposed for Children: There are two Cupids on the Front, supporting a Circle which projects; under the Circle are two Baskets lying Sideways, with Fruit in them; a Lion at each Basket, as going to devour the Fruit: At the Ends of the Front are also two Cupids, they look very sorrowful, with one Hand upon their Breast, the other Hand holding a Torch with the lighted End downward. There is a Griffin at each End of the Tomb. A Statue of Cupid lying asleep upon the aforesaid Tomb. Another Cupid looking on him.

The Statue of MERCURY, with all his Symbols, his Petasus, or winged Cap; the Talaria, or Wings to his Feet; his Wand with the two Serpents about it, which they call his Caduceus, and a Purse in his Hand. These Attributes denote his Employment,
that

that of Messenger of Jupiter and the greater Deities. His Cap is the same which the Servants of old wore: The Wings to it might be taken off, and from Plautus's *Amphitryon* we learn, that sometimes there were only two Feathers stuck in it. The Roman Messengers generally stuck a Feather in their Caps, and often in the Letter itself, as may be observed from the fourth Satire of Juvenal. On Gems we frequently see his Chlamys floating behind him in the Air. By the flying back of the Drapery, the Artists mark the motion of a Person going on swiftly.

SATURN, with a Child smiling on his Hands as it looks up at him; not as some, (especially of the Moderns) who have made a cruel Spectacle, by representing him as actually eating the Child. This Fiction, according to Le Clerc in his Remarks on Hesiod, was founded upon a Custom Saturn had of banishing or confining his Children, for fear they should one Day rebel against him. The Stone, which he is said to swallow, was founded on the double Meaning of the Word *Aben* or *Eben*, which in the Phenician Language signifies both a Stone and a Child; and only means that Saturn was deceived by Rhea's substituting another Child in the Place of Jupiter.

The Statue of JUPITER AMMON from *Thrace*, not only with Rams Horns, but with a Ram on his Shoulders; it came out of the Temple, said to be built there by *Sesoftris*. The present Bishop of Gloucester has proved the very remote Antiquity of Egypt, and that Civilization was thoroughly established there so early as the Days of Abraham. Nevertheless their Wisdom and great Improvements in every Art and Science, did not prevent their lapsing into the grossest Idolatry; they adored the vilest Animals with an Excess of Superstition. As *Greece* was peopled from thence by three Colonies,
led

led at different Times by Cecrops, Cadmus and Danaus, so they introduced the religious Sentiments of their Country, and among others, the Adoration of Jupiter Ammon, who is here represented with Ram's Horns, and a Ram on his Shoulders, which Animal was worshipped by the Egyptians, and by them made one of the Signs of the Zodiac.

The Statue of BACCHUS clad with an entire Skin, the Head of which appears on the Breast; his Sandal is fixed in a Manner differing from others.

A Shepherd playing on the Flute, admired for the Action of his Fingers; a Goat standing by him.

The Foster Father of P A R I S, with the Phrygian Bonnet and Shepherd's Coat of Skins.

The Busto of P T O L E M Y, Brother of *Cleopatra*.

The Statue of D I A N A; she has a Crescent on her Head, holds Part of a Bow in her Left-Hand, and takes an Arrow with her Right-Hand out of her Quiver. This is the Diana Venatrix, or the Goddess of the Chace, with the Symbols relating thereto. She is, by the Poets and Artists, represented with a Bow and Arrows, a short Tunic bound close up. Thus Ovid,

Talia succinctæ pinguntur crura Dianæ,

Cum sequitur fortes fortior ipsa feras.

Dogs often accompany her, as may be seen on a Relievo in this Collection. By the Crescent on her Forehead, she is supposed to direct the Planet of the Moon. This Lunar Crown is very common on Gems and Relievos of her.

the

The Busto of MARTIN FOLKES, Esq; of *Hillington* in *Norfolk*, and President of the Royal Society in the Year 1749.

By ROUBILIAC.

The Statue of CLIO the Muse. She holds a Roll, as presiding over History.

The Busto of ASPASIA. This Lady was celebrated for her Learning and fine Genius. Socrates and the other Athenian Philosophers attended her Lectures on Rhetoric. Her Influence over Pericles was so great, as to force him to make War on the Samians, to favour the People of Miletus, who claimed the City Priene. There was another Aspasia, Concubine to Cyrus, and afterwards to Artaxerxes his Brother. Ælian hath written her Life.

The Busto of DOLABELLA.

The Statue of the Father of *Julius Cæsar*, when Governor in *Egypt*.

The Busto of Sir ANDREW FOUNTAINE.

By ROUBILIAC.

The Statue of PLAUTILLA, the Wife of *Caracalla*, dress'd like *Diana* the Huntress.

The Busto of CORIOLANUS.

F

THE

THE OLD

BILLIARD-ROOM.

THE Statue of BACCHUS, very fine antient Sculpture, adorned in a particular Manner with Poppies; the Poppies hang as a Belt from both Shoulders as low as the Knees.

The Busto of TITUS LIVIUS.

The Statue of POMONA sitting; the Cushion so naturally cut as to appear soft.

The Busto of M. JUNIUS BRUTUS, who stabbed Julius Cæsar. It is of the best Sculpture.

The Statue of MARCUS ANTONIUS, the Orator; very much admired. His right Arm is bare, as antiently was usual with the Roman Pleaders. The Drapery of his cloathing is well disposed and executed, and the Air of his Countenance has all that Liveliness which is attributed to him by antient Writers.

LUCILLA JUNIOR, Wife of Lucius Verus.

HERCULES killing the Serpents, which were sent to destroy him in his Cradle. Artists have shewn great Fancy in the various
Ways

Ways of representing this Story. Sometimes the young Hero has a Smile on his Face, as if pleased with the Colour and Motion of the Serpents, and sometimes the Steadiness and strong Gripe of the Infant, are expressed as here.

The Busto of LABIENUS PARTHICUS.

The Statue of VENUS, standing in an easy Posture, holding a Vase which she has emptied, resting her Arm on a Pillar.

The Busto of NERVA.

The Statue of HERCULES wrestling with ANTEUS; he raises him from the Ground, agreeable to the Story, that if he touched his Mother Earth he would have regained Strength.

The Busto of CÆLIUS CALDUS.

The Busto of MARCIA OTACILLA, Wife of *Philip*.

On a Pedestal.

Young BACCHUS smiling, and Grapes growing up a Tree.

A Statue of CERES; she holds a Cornucopia in her Right-Hand; in her Left a Poppy, and some Ears of Corn; she invented Agriculture, and first introduced the Use of Wheat; Mankind before living on Acorns, and the spontaneous Produce of the Earth.

The Statue of A D O N I S: He was an Idol of *Syria*, and the same as *Thammuz*; the Lamentation of whom is condemned by the Prophet *Ezekiel*. He is represented as a very beautiful Youth, and is said to have made Gardens pleasant by pruning. Here he has a pruning Knife, hence the Proverb, *Adonidis Horti*.

The Busto of M A T I D I A.

The Busto of G R Y P H I N A, Daughter of Ptolomy Evergetes.



STATUES and BUSTOS

IN THE

White Marble-Table Room.

THE Statue of ISIS: She has the Flower of the Lotus on her Head; is in a Position bending, and her Legs and Arms appear round, not as commonly in *Egyptian* Statues, which are strait and formal, shewing only the Feet. This was reckoned the oldest, and by the *Mazarine* Catalogue the only one known with that Improvement. It is a Group, holding betwixt her Knees, OSIRIS her Husband, in a Coffin open, in one of whose Hands is a Pastoral Staff, This was the antient fatherly Sceptre, and answers to the Crozier with the Clergy. In the other Hand he has an Instrument of Discipline like a Whip, the Symbols of Power to protect and punish. On his Head is the antient Diadem or Mitre, being Triple, yet not as the Pope's Crown, but rather like the Mitre of Bishops, only with three Points instead of two at the Top.

ORUS, her Son, is about her Neck. These were the most antient Divinities. There are numerous Hieroglyphicks round the Bottom, and behind the Statue, which at any Time may be taken off, by applying to them stiff Paper moistened, and pressed with a Bodkin. One Mr. Pulleine, my Lord informs us, was the first who practised this Manner at Rome, and from him the celebrated Antiquary Fabretti learned it. The latter took off a Port-Folio of Hetruscan Inscrip-

38 *A Description of the* CURIOSITIES

Inscriptions, which he made a Present of to our Royal Society. The Statue is of Theban Iron Stone, so called, because of the Colour; it is heavier and harder than Marble.

The Bust of HESIOD.

The Bust of PHÆDRA.

A white Marble Table, ten Feet and eight Inches long, four Feet and six Inches wide, four Inches thick. On it is a dying Gladiator.

By VEREPOIL.



NEW

NEW

DINING-ROOM.

A FRIAR and NUN.

2. By ALDEGRAAF.

A NATIVITY.

3. By TRIGA.

The late Duke of MARLBOROUGH.

By REYNOLDS.

A FRUIT PIECE.

By MICH. ANGELO dalla Battaglia.

A LANDSKIP.

By ZUCCARELLI.

JUPITER, CUPID, and PSYCHE.

3. By GIUSEPPE ARIGONI.

A Draw-

40 *A Description of the* CURIOSITIES.

A Drawing of the late Lord and Lady *Pembroke*.

By REYNOLDS.

A Copy of *Mich. Angelo's* BACCHUS, in the Florentine Gallery.

By GORI.

A Composition, call'd SCALIOLA.

A LANDSKIP.

By E. WILSON.

Three of DIANA's Nymphs bathing, *Acteon* looking at them.

5. By GIUSEPPE DEL SOLE.

Commodore HERVEY.

By REYNOLDS.

A Boy gathering Fruit.

2. By MICH. ANGELO Pacci di Campi Doglio.

A FLOWER PIECE.

By Mrs. CERJAT.

Our SAVIOUR in the Temple.

By SALVIATI.]

An old.

An old Woman reading.

3. BY REMBRANDT.

A Herdsman and Cattle, big as the Life.

2. BY ROSA DI TIVOLI.

A LANDSKIP.

BY VERNET.

A Winter Piece.

4. BY JANS. BRUGEL VELVET.

A LANDSKIP with *Hagar*, *Ishmael*, and the Angel.

3. BY NICH. AND GASPER POUSSIN.

Two whole Lengths of two Kings of *France*, *Francis II.* and *Charles IX.*

BY FRED. ZUCCHERO.

Fish, and an old Woman feeding her Cat.

4. BY SNYDER.

A Carpet and Boar's Head.

2. BY MALTESE.

G

A Winter:

42 *A Description of the* CURIOSITIES

A Winter Piece.

4. BY MUMPER AND BRUGEL.

A Fair.

3. BY JANS. BRUGEL VELVET.

CHRIST in the Virgin's Arms; three Angels looking on.

3. BY CARLO MARATTI.

Three Children of King *Henry VII.* Arthur Prince of Wales; Henry about three Years old, who was afterwards King Henry VIII. and Margaret who married the King of Scotland.

4. BY HANS HOLBEIN, the Father.

A Country Boy as big as Life, with a Bird's Nest in his Hand; at a Distance a Cow bemoaning her Calf.

4. BY ANT. AMOROSI.

CUPID giving a Boy some Fruit and Flowers.

BY CAR. DI FIORI.

A FLOWER PIECE.

BY MRS. CERJAT.

The

The Duke of *Epernon* on Horseback.

By VANDYKE.

The Rev. Mr. *Woodroffe*.

By HOARE of *Bath*.

BACCHUS on an Altar in the Wood, many Figures about it celebrating his Mysteries, and shewing great Spirit in different Postures. The Light darts through the Wood in a pleasing Manner.

1. By SALVATOR ROSA.

The late Sir ANDREW FOUNTAIN.

By HOARE of *Bath*.

The VIRGIN, and our SAVIOUR, JOSEPH looking on.

2. By GUERCINO.

BACCHUS and ARIADNE.

By FRAN. MOLAS.

NYMPHS Dancing, and differently employed.

By WATTEUX.

Thirty of the chief Reformers; their Names are on a Stone in the Bottom of the Landskip. Wickliff is supposed to be the Preacher;

44 *A Description of the* CURIOSITIES

the Bishops are in Purple, the Priests in Black, and the Martyrs in White, distinguished by Purple and Black about their Necks.

By a Disciple of CAR. MARATTI.

The Busto of CURIUS DENTATUS.

The Busto of OTHO, very rare; the first who wore a Peruke.

The Busto of Thomas Earl of *Pembroke*, who collected all these Antiques.

The Busto of Lord VERULAM.

The Busto of Sir ISAAC NEWTON.

Two Red *Egyptian* Granate Tables.

	F.	I.	
Long,	4	11	} each.
Wide,	3	7	



THE

THE
BILLIARD-ROOM.

THE Buſto of PLATO, of great Antiquity and moſt reverend
Aspect.

The Buſto of ANACHARSIS, a Scythian Philoſopher who
came to Athens, where he was greatly eſteemed. The Head of this
Buſto is bald, as Hiſtorians ſay the Scythians were.

Over a Marble Chimney-piece of Inigo Jones is a ſmall Statue of
Apollo, with all his Symbols. His Attitude is eaſy and very genteel;
he ſeems to lean on one of the Horns of his Lyre, which is placed on
a Tripod; round the latter a Serpent twiſts himſelf. Over the right
Shoulder of the God is ſeen his Quiver, and his Head is adorned with a
Laurel Crown. All theſe Attributes mark his Preſidence over Poetry,
Muſic, Divination and the Chace.

The Workmanſhip of this Statue deſerves the greateſt Applauſe,
though ſomewhat injured by Time, the Traits are moſt beautiful, and
the Sculpture of the very beſt Ages.

The Buſto of MARY FITZ-WILLIAM Counteſs of *Pembroke*.

A ſmall Statue of ORPHEUS, with his Symbols.

The Buſto of SOCRATES.

The Buſto of ARISTOTLE.

The

The Busto of HOMER.

The Busto of SENECA.

A Statue of CUPID, with a Phrygian Bonnet on his Head, and his Hands tied behind him. From this Statue we may observe, that before Sculptors were numerous in Greece, there were some good Pieces executed. The little God shews in his Countenance a Sensibility of his Condition, though by no Means a Sullenness. He has no Wings, as the Antients had no Notion of the Inconstancy of Love.

The Busto of PLOTINA, Wife of *Trajan*.

A very fine *Greek* Statue of a River, represented by a beautiful NAID (or River Nymph) sleeping on the Bank, with a genteel Turn of her Body, the Linen covering her very decently. This is probably the River called in Scripture the River of *Egypt*, translated in the Septuagint *Rhinocolura*, and is the Boundary between *Egypt* and *Palestine*. In the Front, a Bird holds a Lizard by the Tail: It has a Tuft of Feathers on its Head, and is like a small speckled Bird in *Egypt*, almost as large as a Dove, which is called *Ter Chaous*, i. e. the Messenger Bird; it spreads the Tuft of Feathers on its Head very beautifully, when it alights on the Ground. Another Lizard is going away, and a Snail is near it, exactly like the Snail of *Palestine*. A Bird like a Duck, has a Serpent in its Mouth.

The Busto of ASINIUS POLLIO.

The

The Statue of a Boy holding up the Golden Apple in his Right-Hand.

The Busto of ANACREON.

A Bifrons of an old Man and Woman.

A Bifrons of two young Women, their Countenances are different, as well as their curled Locks; one has a Diadem, the other a triple Contexture of her Hair elegantly tied.

A Figure Recumbent, leaning on a Sea-Dog and representing the River *Meander*.

The Busto of DOMITIANUS.

The Statue of ANDROMEDA chained to the Rock.

The Busto of PHOCION, the famous Athenian General.

The Busto of ISOCRATES.

The Busto of SULPITIA, the Poetress; she wrote a Satyr on Domitian's banishing the Philosophers from Rome.

The Busto of LIBERTAS.

The Busto of DOMITIA.

On the

On the Window in the Chapel are painted.

WILLIAM, Earl of *Pembroke*, and his two Sons, *Henry* and *Edward*. *Henry*, the Eldest, who succeeded his Father, married *Mary*, Sister to Sir *Philip Sidney*, by whom he had two Sons *William* and *Philip*; *William*, in the Reign of King *Charles* the First, was Lord Steward; *Philip* succeeded him in the Earldom, and was Lord Chamberlain to King *Charles* the First. *Edward* the youngest, was Ancestor of the *Powis* Family. In another Pannel is the Countess of *Pembroke*, who was *Ann Parr*, Sister to Queen *Catharine*, the last Wife to King *Henry VIII*. There is with her their Daughter, whose Name was *Ann*, married to *Francis*, Earl of *Sbrewsbury*.

The Busto of LIBERA, the Female Divinity of Intemperance.

Views of *Lincoln's-Inn-Fields*, and *Covent-Garden*.

By SCOT.

The Picture of VANDYKE.

By HIMSELF.

THE

THE HUNTING ROOM.

THE Busto of JULIA, incomparably fine *Greek* Sculpture, and (as several others in this Collection) of *Parian* Marble. She was Wife to *Agrippa*, Daughter of *Scribonia*, third Wife to *Augustus*, from whom he was afterwards divorced, when he married *Livia Drusilla*, with whom he lived happily. She however procured the Death of his Grandchildren, *Caius* and *Lucius*, the Sons of this Julia, to make Way for *Tiberius*, one of her own.

The Busto of ANTONIA, Wife of *Drusus* the Elder. The Linen of this Bust is very natural.

The Busto of ALEXANDER SEVERUS.

The Busto of BERENICE, the Mother; her Hair in a particular Manner.

The Busto of BERENICE, the Daughter.

The next are two Statues, then proceed on with the Busts.

The Statue of FAUNUS, finely twisting his Body, by looking down over his Shoulder at his Leopard.

By CLEOMENES.

H

The

The Statue of CUPID, when a Man, breaking his Bow after he had married *Psyche*. Apuleius after giving an elegant Relation of the Loves of Cupid and Psyche, concludes with this Account of their Marriage.

“ Immediately the nuptial Supper was prepared. Cupid reclined
 “ on the highest Couch, and embraced Psyche in his Bosom; the rest
 “ of the Gods seated themselves in Order. Ganymede, Jove’s Cup-
 “ bearer, supplied them with Celestial Nectar, as did Bacchus. Vul-
 “ can was Cook; the Hours strewed Roses and Flowers, the Graces
 “ sprinkled the most odoriferous Balsams, the Muses played on their
 “ various Instruments, and Apollo sang to his Lyre, beauteous Venus
 “ danced, and the woodland Deities joined in the Chorus. In this
 “ Manner was the Marriage of Cupid and Psyche celebrated, from
 “ which, in due Time, sprang a Daughter, whom we Mortals call
 “ *Pleasure*.”

BY CLEOMENES.

The Busto of JULIA, Daughter of *Titus*.

The Busto of ANNA FAUSTINA, third Wife of *Heliogabalus*; very fine, like that of *Antonia*.

The Busto of MAGO, the famous *Carthaginian*. *Scipio* would not burn *Carthage* till he had secured the Book which *Mago* had written of Agriculture; the Substance of which is still preserved in the Writings of *Cato*, *Varro*, and the other Authors *de Re Rustica*.

The Busto of TITUS.

The

The Busto of FAUNUS.

The Busto of JUPITER.

The Busto of TULLIA.

On a Table of antique Oriental Alabaster, (Alabaſtro Orientale) of one ſolid Piece, of great Value.

A GROUP: CUPID and GANYMEDE: *Ganymede* is fitting, and reſting againſt the Stump of a Laurel; the Leaves ſhew that it is an *Alexandrian* Laurel, the ſame as we ſee on antient Medals, not the ſtiff, large leaved Laurel, which adorns modern Kings in their Coins, from a Miſtake of what the Antients uſed. It is rare to ſee the diſtinct Form of ſeven Pipes as here expreſſed. *Cupid* is very attentively looking on, and reaching his Hand out towards the Pipes, as if to inſtruct *Ganymede* how to play.

On the Pannels of the Wainſcot are painted eighteen different Sorts of Hunting.

By TEMPESTA, Junr.



B U S T O S
AND
S T A T U E S
IN THE
C U B E R O O M.

THE Buſto of MASSINISSA, King of *Numidia*, with the African Bonnet on his Head, and the Head of *Medusa* and the upper Parts of two Dragons on his Breast-Plate; between the Dragons is a Plant, probably the *Silphium*, for which *Numidia* was famous.

The Buſto of AVENTINUS, Son of *Hercules*; the Head of a Lion's Skin making the Covering for his Head, and the two fore Paws tied in a Knot upon his right Shoulder; an elegant Performance. The Peculiarity of this Hero's Dress agrees with the Description *Virgil* has given of him in the seventh *Æneid*:

*Great AVENTINUS great ALCIDES' Son,
Wore the proud Trophy that his Father won.
He stalk'd before his Host, and wide despread
A Lion's Teeth grinn'd horrid o'er his Head;*

Then

*Then fought the Palace in a strange Attire,
And look'd as stern and dreadful as his Sire.*

PITT, B. 7. L. 838.

The Busto of DIDIA CLARA, Daughter of the Emperor *Didius Julianus*, with a Bracelet on her Arm. Her Right-Hand is holding up Part of her Cloathing; two little Cupids at the Bottom of the Busto.

The Busto of APOLLONIUS TYANÆUS. It is lively in the Attitude, with his Arm tucking his Garment about him. When it was first sold at *Valetta's* Sale, a Gentleman gave upwards of 270l. for it. There were then in the South-Sea Time several Antiques sold for above 200l. each, as the *Homer* which the Emperor *Constantine* got from *Smyrna*; *Horace*, the Poet, of *Porphyry*; *Cicero*, of *Touchstone*; and *Julius Cæsar*, in Oriental Alabaster, which *Thomas Earl of Pembroke* afterwards bought.

The Busto of POPPÆA, *Nero's* second Wife: Her Right-Hand is holding up Part of her Garment; the Plaiting and Dress of the Hair very singular.

The Busto of SEMIRAMIS; at the Bottom of the Bust are two little Cupids. Semiramis, says *Valerius Maximus*, was Queen of the Assyrians; while she was dressing her Head, it was told her that Babylon had rebelled: Whereupon rushing forth with one Part of her Hair tied up and the other loose, she attacked the City, nor did she attend to her Dress until she had reduced it to Obedience. Agreeable to the preceding Account, a Statue of her was erected in Babylon.

POLYÆNUS relates much the same of Rhodoguna,

guna, who being informed of one of the conquered Provinces throwing off their Subjection, neglected her Hair, which she was about to wash, and mounting a Horse, led forth her Army, and obtained a Victory. In Memory of this Transaction, the Persian Kings, had the Image of Rhodoguna with disheveled Hair cut on their Seals.

The Busto of MARCELLUS the Younger.

The Busto of CÆSONIA, the fourth Wife of *Caligula*, of transparent Alabaster.

The Busto of ARSINOË, the Daughter.

On a Table of Jasper Agate, (Diaspro Agata) which is very beautiful, are the three following

A Nuptial Vase, representing the whole Ceremony of a *Greek* Wedding, from the Beginning of the Sacrifice to the Washing of the Bride's Feet; it is very fine Work. Before any Marriage could be solemnized, the Gods were consulted and their Assistance implored by Prayers and Sacrifices, which were usually offered by the Parents or Relations of the Parties. When the Victim was opened, the Entrails were carefully inspected; and, if any unlucky Omen appeared, the former Contract was dissolved, as displeasing to the Gods.

Torches were carried before the Bride in her Passage to her Husband's House, Singers and Dancers attended, and a sumptuous Banquet.

quet was prepared. Before the Bride went to Bed, she bathed her Feet in Water fetched from the Fountain *Callirhoe*. This seems to have been a Custom peculiar to the Athenians, as we learn from Aristophanes, and hence we may conclude, that this curious nuptial Vase, was the Workmanship of some Artist in that City.

The Statue of DIANA of *Ephesus*; the Head, Hands, and Feet black, the rest white Marble, as described by *Pliny*; probably of the same Form as the Statue of *Diana of Ephesus*, mentioned in the *Acts* of the *Apostles*. It is engraved in *Montfaucon's* first Volume. In the Statues of the Ephesian Diana, more Symbols are observable in some than in others. They exhibit Crabs, Oxen or Bulls, Lions, Griffins, Harts, Sphinxes, Insects, Bees, Branches of Trees, Roses, and sometimes human Figures, all united together. In the Explication of these there is a Diversity of Opinions among the Learned. Many think, that under them is shadowed, the Nature of Things, the World itself, or that generative energy, which is the Parent of every Thing earthly. The Inscriptions on many of these Statues seem to intimate as much.

Diana of Ephesus may be considered as a Pantheon including the Symbols of many Deities; the Turret on her Head relates to Cybele, as also the Lions; the Fruits and Oxen to Ceres; the Griffins to Apollo, the Harts to Diana, and the Cancer is a Sign of the Zodiac.

A Roman Urn; Variety of very fine Work all round it, of Figures, Foliages, Birds, &c.

The

The Busto of OCTAVIA, the first Wife of *Nero*, of fine coloured Marble; her Head-Dress also very fine, with Leaves and Ears of Corn bound round upon her Hair. This Busto, and that of *Poppæa*, are both very curious.

The Busto of METELLUS without a Beard, by a very fine *Greek* Sculptor, all of a Piece down to the Navel; the only one which shews the Ornament of a Chain, which is of very rich Work. On his Breast-Plate is an Elephant, and a Laurel round the Outside of it. The Consular Medal of METELLUS has likewise an Elephant on the Reverse, but the Head of that is bearded, supposed to be a Divinity with the Name only of *Metellus*: The Elephant is added in Memory of the Victory he gained over *Jugurtha*, King of *Numidia*, upon which he obliged him to deliver up all his Elephants to the *Romans*.

The Busto of MESSALINA, fifth Wife of *Claudius*, of hard saline Marble: She has a confident Air agreeable to her Character; the Marble of her Cloathing very naturally represents a fine striped Silk.

The Busto of MARCIA, the first Wife of *Septimus Severus*. The Plaiting of the Hair and the Dress of the Head very singular.

On a Marble Table, (*the Produce of Mount Edgcumbe*) are the five following.

An antient *Greek* triangular Altar dedicated to *Bacchus*: On one Side *Silenus* holds a Torch inverted in his Right-Hand, and in his Left a Canister full of Fruit: On another Side is an Attendant of *Bacchus* dancing

cing with one Foot up, and a Thyrsus in his Right-Hand; in his Left a Bowl, and the Skin of a Beast on his Arm: On the other Side is a *Bacchus* dancing in a long thin Garment.

Upon this Altar stands a little Statue of *Bacchus*, with Grapes and with the Snake, the peculiar Symbol of the *Egyptian Bacchus*, who invented *Medicine*, and was said to be the *Sun* and *Apollo*.

An Alto Relievo of PYRRHUS, the Son of *Achilles*; it is an Oval, and has a splendid Aspect as of a very large Gem, the Face is Porphyry, which the Cardinal *Mazarine* so much valued, as to finish his Dress with a Helmet of different coloured Marble.

A square Altar, each of the four Sides has a Divinity, *Jupiter*, *Mars*, *Diana*, and *Juno*. This was one of those Altars for a private Room, which they used to have in their Houses, in Order to sacrifice to such Deities as they made their Lares and Penates.

Upon this Altar stands a little Statue of an antient Priest with a *Phrygian Cap*, sacrificing a Hog to *Isis*.

The Busto of VESPASIAN.

The Busto of TRAJAN, the Head, Bust, and Plinth of Parian Marble, the Face and Neck only polished.

An Equestrian Statue of MARCUS AURELIUS, made at *Athens* and so esteemed, that the Sculptor was sent for to *Rome* to make that, which is there in Copper, as big as the Life.

The Person is in the same Posture, but this has a *Macedonian* Horse, small and of Marble; to prevent the breaking, Cardinal *Mazarine* had one Side cemented to a Marble which comes out at the Bottom, squared as a Pavement, on which the Horse is as walking; this stands upon a Table, called *Lumachella*, from its being a Petrification of Shells, which belonged to a Temple and was for the sacrificing of lesser Animals, as Birds, &c. That the Blood might not run over the Edges; it has a remarkable Channel big enough to lay one's Finger in, round the outermost Edge of the four Sides of the Flat next the Moulding, and in the Middle of one of the Channels is a Hole for the Blood to run through.

The Busto of *CLAUDIUS*, of Jasper Marble.

The Busto of *PYRRHUS* King of *Epirus*, with a noble Air; there is a Dragon on the Helmet, and on his Breast-Plate a Head with Wings; like the Head of a Bat.

Pictures in this Room.

MRS. KILLIGREW,	} Celebrated Beauties.
MRS. MORTON,	

By VANDYKE.

MR. JAMES HERBERT and his Wife.

By SIR PETER LELY.

The

The Earl and Countess of BEDFORD.

By VANDYKE.

The Countess of PEMBROKE (Mother of Earl *Thomas*) and her Sister.

By SIR PETER LELY.

HENRY Earl of *Pembroke* (Father of the present Earl) when about seventeen Years old.

By SIR GODFREY KNELLER.

WILLIAM Earl of *Pembroke*, elder Brother to Earl *Thomas*.

By SIR PETER LELY.

Lady CATHERINE, eldest Daughter to Earl *Thomas*, (married to Sir *Nicholas Morrice*) and her Brother, Mr. *Robert Herbert*.

By SIR GODFREY KNELLER.

Thomas Earl of *Pembroke*, when Lord High Admiral.

By WISSING.

Our SAVIOUR and the Woman of *Samaria*.

1. By GIUSEPPE CHIARI.

I 2.

The

60 *A Description of the* CURIOSITIES

The Countess of *Pembroke*, first Wife of Earl *Thomas*.

By WISSING.

The VIRGIN, our SAVIOUR, and JOSEPH reading:
There are also several Boys in different Actions.

I. By GENNARI.

In the Ceiling.

DÆDALUS and ICARUS.

I. By GIUSEPPE ARPINO.

A Table inlaid with Specimens of 135 different Sorts of Antique
Agates and Marbles.

*On the Bottom Pannels of this Room is painted the History of the Countess
of Pembroke's Arcadia, written by Sir Philip Sidney.*

By the Brother of SIGNOR TOMASO.

P I C-

PICTURES,
BUSTOS and TABLES
IN THE
GREAT ROOM.

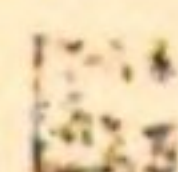
The Celebrated FAMILY PICTURE.

CONSISTING of ten whole Lengths, the two principal Figures (and these are sitting) are PHILIP Earl of *Pembroke* and his Lady; on their Right-Hand stand their five Sons, CHARLES Lord HERBERT, PHILIP, (afterwards Lord *Herbert*) WILLIAM, JAMES, and JOHN; on the Left their Daughter ANNA SOPHIA, and her Husband ROBERT Earl of *Carnarvan*; before them Lady MARY, Daughter of *George Duke of Buckingham*, and Wife to *Charles Lord Herbert*; and above in the Clouds are two Sons and a Daughter who died young. This, and all the other Pictures in this Room are

By VANDYKE.

A half Length of King CHARLES the First.

A half Length of his Queen.



A whole

62 *A Description of the* CURIOSITIES

A whole Length of WILLIAM Earl of *Pembroke*, Lord Steward.

A whole Length of the first Lady of the second Earl *Philip*.

Three Children of King *Charles* the First.

Whole Lengths of the Dutchess of *Richmond*, (first married to *Charles* Lord *Herbert*) and Mrs. GIBSON the Dwarf.

A whole Length of the Duke of RICHMOND and LENOX.

A half Length of the Countess of CASTLEHAVEN.

A half Length of the second Earl PHILIP.

Two large Pier-Glasses,

F.	I.	
6	7 high,	} In the Plate.
4	7 wide,	

Under

Under the one,

A Red Egyptian Granite Table,

	F.	I.
Long, - -	4	9
Wide, - -	1	10

On it MORPHEUS, the God of Sleep, in black Touchstone; his Head wreathed with Poppies, and a Poppy in one Hand.

Under the other,

A Lapis Lazuli Table,

	F.	I.
Long, - -	5	1
Wide, - -	2	2

On it a sleeping CUPID.

The Paintings in the Cieling represent several Stories of PERSEUS; as, particularly, the cutting off *Medusa's* Head, and the relieving of *Andromeda*. The great Oval, in the Middle of these, shews a very natural Section of a Temple in Perspective, seeing the Sky thro' a round Top: It plainly relates to *Perseus*, because it shews the same Face and Dress as in the former. There is a Priest, in great Concern, at the Altar; it is *Perseus*, to revenge himself on *Polydectes*, for the Injuries offer'd to his Mother and *Diety*s, whom he found at the Altar; whither they had been forced to fly for Sanctuary from his Violence.

By SIGNOR TOMASO.

The

The Busto of MARCELLUS, the famous Consul.

The Busto of DRUSUS the Elder, Brother of *Tiberius*.

The Busto of LUCIUS VERUS CÆSAR.

The Busto of MARCUS BRUTUS, of the best *Greek* Sculpture.

The Busto of CAIUS CÆSAR, upon a Table of the *Verde Antico*, or green antique Marble.

The Busto of DIDIUS JULIANUS.

The Busto of LUCIUS VERUS, when Emperor.

The Busto of LUCIUS CÆSAR, Brother to *Caius Cæsar*, on an Agate Table. This Person and *Caius* were Sons of *Julia*, Daughter of the Emperor *Augustus* and *Scribonia*.

The Busto of JULIUS CÆSAR, Oriental Alabaster, noted, as may be seen by what is said of it in *Valetta's* Collection. The Marble of the Breast-Plate is of the Colour of Steel.

The Busto of ANTINOUS.

The Busto of SEPTIMUS SEVERUS.

The

The Busto of HORACE, in Porphyry; mentioned also in *Valetta's* Collection; *Fabretti* in his Comment gives good Reasons for its being *Horace*.

The Busto of MARCUS AURELIUS.

The Busto of ANTONINUS PIUS, of the best Greek Sculpture. On this Bust, as also on several others in this Room, may be seen the true Habit that the Emperors wore when they appeared in various Colours, different coloured Marbles being chosen for that Purpose.

The Busto of CICERO, of Touchstone, with the Mark of the *Cicer* or Vetch on his Face, from which he had the Name of *Cicero*.

The following Bustos are all of white Marble, and the Terms upon which the Bustos stand in this Room are very fine Jasper and Marbles, many of which are antient.

The Busto of ARTEMIS or DIANA: Her Hair tied behind her, not to hinder her shooting: The Air of the whole Bust is like the upper Part of the celebrated Statue of this Goddess, and thought to be by the same Sculptor. This (as several others) has, in *Greek* Characters, the Name inscribed on it: It is of most excellent *Greek* Workmanship.

The Busto of LUCANUS, the Head and Bust of Parian Marble; fine Sculpture. On the Bottom of the Bust is a *Pegasus*.

K.

Quintilian.

Quintilian in his Institutions gives him this Character.

Lucanus ardens & concitatus & sententiis clarissimus, &, ut dicam, quod sentio, magis Oratoribus quam Poetis, imitandus.

The Pegasus then is happily expressive of the Poet's rapid and sublime Genius; he is sure to rant whenever he gets into a Battle or Sea Engagement. And yet he is to be admired for many fine philosophical Passages to be met with in his Works, and for his generous Sentiments, particularly, on the Love of Liberty and Contempt of Death. These perhaps he owed to his Uncle Seneca, and his Master Cornutus.

The Busto of CASSANDRA, Daughter of *Priam*: She was a Prophetess, and had a Temple; and therefore wears a peculiar Head-Dress, with several Bandages.

The Busto of AMMONIUS; on it is the following Inscription.

O Λ Υ Μ Π Ι Α Σ

Σ. Κ. Θ.

A M M O N I O Σ.

The Olympiad 229, answers to the Year of Christ 137. Bustos were frequently erected to remarkable Victors in the Olympic and other Games, but this is the only one known with the Olympiad marked on it. Chronologers mention, *Ammonius Alexandrinus, alias Epidaurus, fuit Victor stadii.*

The

The Busto of AUGUSTUS, of Parian Marble.

The Busto of GERMANICUS.

The Busto of PRUSIAS King of *Bitbynia*; excellent Sculpture.

The Busto of SCIPIO ASIATICUS.

The Busto of CARACALLA.

The Busto of VITELLIUS.

The Busto of ALCIBIADES.



P I C T U R E S

A N D

B U S T O S

I N T H E

L O B B Y.

TH E Decollation of St. JOHN. The Painter is an Honour to the *English* Nation. This Picture is so finely painted, and with such strong Expressions, as to make him inferior to few of the best *Italian* Masters. King *Charles* the First, called him the *English* Tintoret. Sir *Peter Lely* reckoned this the chief Historical Picture that he did.

2. BY DOBSON.

Variety of Fruits; Vines growing up a Pomegranate-Tree, and two Vintage People as big as the Life. *Michael Angelo* the Painter of this Picture was famous for travelling Figures; of which Sort one may here see at a Distance, a Man driving an Ass. Sir *Robert Gere* gave his Widow three hundred Pistoles for this Piece, it being a favou-

a favourite of her Husband's which he kept for himself. He painted the Figures, that are as big as the Life, which was not usual for him, as in most of his Pictures, they were put in by other Painters.

1. BY MICHAEL ANGELO della Battaglia.

A Piece of still Life, of Fowls, and a young Boar.

3. BY GABRIEL SALCI.

NEPTUNE and AMPHYTRITE, with several other Figures.

1. BY LUCA GIORDANO.

A NATIVITY.

BY TADDEO and FRED. ZUCCHERO.

Two Pictures composed of different Sorts of Marble, out of the Duke of *Florence's* Collection. This Work is called in Italian *Pietra Comessa*.

A Country Family; a Man and his Wife and two Children, one of which is asleep in a Cradle.

5. BY BRAWER.

CERES

CERES standing with a most genteel Air, holding up Wheat. Given by the Duke of *Parma* to the Earl of *Peterborough*, when he conducted *James* the Second's Queen to *England*.

2. BY PARMEGIANO.

A Flemish School. The Painter commonly called the little *Van Dyke*.

2. BY GONSALES.

The ANGEL, as speaking to TOBIAS about the Fish, which is swimming up to them. The Dog is between *Tobias's* Legs, barking at the Fish.

2. BY PROCACINO.

The Discovery of ACHILLES.

2. BY SALVIATI.

The VIRGIN with CHRIST.

4. BY SOLARI.

An Antique Picture from the Temple of *Juno*; *Juno* is sitting by a Temple; *Pallas*, *Hercules*, *Diana*, *Apollo*, *Ceres* and *Vertumnus*, are coming to her, with their Symbols in their Hands.

A NATIVITY.

4. By JAN VAN EYCK, 1410.

A Landskip with Rocks, Water, and three Travellers.

4. By BARTOLEMEO.

A Landskip with a Man carrying a Fishing Net.

4. By FRANCESCO GIOVANNI.



B U S T O S

THE Buſto of MARCUS MODIUS, the only one known, with an Epitaph on it; the Bottom is made round, ſo as to fix it on the Hole in which his Aſhes were put.

ΤΗΤΗΡ ΜΕΘΟΔΟΥ ΑΣΙΑΤΙΚΕ ΠΡΟΣΤΑΤΑ ΧΑΙΡΕ
ΠΟΛΛΑΜΕΝ ΕΣΤΘΑΑ ΠΑΘΩΝ ΦΡΕΣΙ ΠΟΛΛΑ ΔΕ ΛΥΓΡΑ

Medice methodi Aſiaticæ magiſter Salve.

Multa quidem bona paſſe mentibus multa vero triſtia.

On the PEDESTAL.

Μ. ΜΟΔΙΟΥ ΑΣΙΑΤΙΚΟΥ ΙΑΤΡΟΥ ΜΕΘΟΔΙΚΟΥ

Marcus Modius Aſiaticus Medicus methodicus. One would imagine from this Inſcription, that Marcus Modicus was a very celebrated Phyſician, though his Name is not come down to us. If any Conjecture can be made from the Greek Characters concerning his Age, he flouriſhed about the Times of the firſt Emperors. The Letters are antient; the Sigma and Epsilon on the Breast retain the antique Form. Theſe Letters, from the Reign of Auguſtus, began to loſe their priſtine Shape. Marcus Modius, ſays Montfaucon, as far as can be conjectured, lived about the Age of Auguſtus; he is called

called the *Methodical* Physician; the first who probably introduced Method into Medicine was Themison, who was cotemporary with Pompey, and from him proceeded the Methodists in that Profession.

The Word *χαίρει* seems to shew, that this was a sepulchral Inscription, and was placed on this Tomb. Pausanias says, Ad hunc modum suorum cadavera condunt Sicyonii: Corpus terra contegunt, deinde Capidea basi extracta, columnas erigunt; quibus fastigia imponunt, eadem specie, qua intempris. Inscriptionem nullam ponunt, sed ejus quem extulerunt nomen appellantes, patris mentione prætermissa, illum valere jubent, *κελευσσι τον νεκρον χαίρειν*, Lib. 2.

The two Verses in which he is said to have experienced much good and evil, are exactly in the Style of an Epitaph. The second Verse is from the fourth Odyssy, where mention is made of that Potion, which Helena prepared to make them forget their Misfortunes.

On an Antique African Marble Table.

A square Urn of the Emperor *Probus* and his Sister *Claudia*; their Names are in a Square in the Centre of the Front; there are Festoons at the Sides of the Inscription; over it is an Eagle standing upon a Festoon of Fruits, out of whose Wings come two Serpents, they are folded up in Ringlets with their Heads directed towards the Head of the Eagle; at the Bottom is a Tripod with a Griffin on each Side of it; at each Angle of the Front is a wreathed Column; the Angles next to the back Part are fluted Pilasters, between which and the Columns

L

is a

is a Laurel Tree ; in the Pediment of the Cover are two Birds, that hold in their Bills the Ends of a String which ties a Wreath of Laurel ; on the Top of the Cover are in Alto Relievo, the Emperor and his Sister.

The Busto of SAPPHO, with the Bandage as deified, of the finest Marble, like Ivory ; the last Perfection of *Greek* Sculpture, white as at first making, because (with several here) found in a Vault.



THE

THE
COLLONADE ROOM.

THE Head of St. PAUL.

4. BY AUGUSTINO CARRACHI.

A CALM.

4. BY VANDERVELT.

BELSHAZZAR's Feast, a Multitude of Figures. Great Astonishment appears in all the Company at the Table, &c.

4. BY OLD FRANK.

Pictures of the present Lord and Lady PEMBROKE.

BY REYNOLDS.

A CALM.

BY PATTEN.

76 *A Description of the* CURIOSITIES

A MADONA.

3. By CARLO DULCI.

A GALE.

By PATTEN.

St. SEBASTIAN shot with Arrows.

5. By SCARCELINA di Ferrara.

A LANDSKIP.

4. By HERMAN SACHTLEVEN.

The Labours of HERCULES.

4. By FRANCIS FLORIS.

The Inside of the COLUMNS. A Harvest-Home.

By RUBENS.

The MONEY CHANGERS and People with the Doves in the Temple.

3. By DOMINICO FETTI.

CHRIST

CHRIST taken from the *Cross*, ten other Figures with strong Expressions of the Solemnity. The *Virgin* has her Right-Hand, under our *Saviour's* Head, as lifting him up, while *Joseph* of *Arimathea* (who is richly dressed) is wrapping the Linen-Cloth round him. Behind *Joseph* are two Men, one of them has the Superscription in his Hands, and the Crown of Thorns upon his Arm; the other is as talking to him, pointing with one Hand to the *Virgin*, and the other towards *Joseph*. On the other Side is St. *John* with his Hands folded together, and shews great Concern. *Mary Magdalen* is wiping off the Blood, and wrapping the Linen round our Saviour's Feet. *Mary*, the Wife of *Cleophas*, is, as speaking to *Nicodemus*, who is giving Directions about the Spices. Behind them are two Men, one holds the Nails taken from the Cross, the other the Hammer and Pinchers. Here is also the Tomb shewn, and the People rolling the Stone from the Entrance of it, and Mount *Calvary*, with Bones and Skulls scattered about where the Crosses stand, with a View of the Multitude returning into *Jerusalem*; at a Distance, a Landskip with Rocks, &c.

3. BY ALBERT DURER.

A NATIVITY.

BY THEODORO.

The VIRGIN, CHRIST, St. JOHN, and St. CATHARINE.

3. BY PARMEGIANO.

A MAG-

A MAGDALEN, contemplating with a Crucifix ; Angels appear above.

4. BY ELIZABETHA Daughter of Sirani.

A NATIVITY ; at a Distance the Shepherds with their Sheep, and an Angel in the Clouds.

3. BY DIONIGO CALVART.

A Landkip with Figures, sitting by the Water Side.

3. BY ORIZONTI.

St. PETER and the Angel coming out of Prison.

BY STENWICK.

Buildings Perspective, and Figures.

1. BY SEBAST. and MARCO RICCI.

A Multitude of Figures at a Fair.

5. BY CASTEELS.

The late Lord PEMBROKE.

BY JERVOISE.

An old

An old Woman teaching School.

4. BY OSTADE.

LEDA and the Swan.

3. BY LEONARDO da Vinci.

VIRTUE coming to *Parnassus*, to awaken *Apollo* and the Muses.

3. BY LUIGI GENTILI.

The Port of *Leghorn*, on Copper.

5. BY VIVIANO CODAZZO.

The VIRGIN, our SAVIOUR, St. JOHN, and an Angel.

3. BY BERNARDINO GATTI.

HERCULES and DEJANIRA.

4. BY GIOVANNI MANTOUANO.

The Birth of St. JOHN.

4. BY DOMINICO PELUGIO.

CUPID

CUPID wrenching his Bow out of the Hands of a Boy.

4. BY TARUFFI da Bologna.

An Antique of the VIRGIN and our SAVIOUR, said to be painted by St. LUKE.

The four Seasons; Winter is the Stump of a Tree, with odd Faces and Owls.

2. BY MURILLO.

The Siege of *Pavia*.

5. BY HANS HOLBEIN.

St. ANTHONY.

4. BY CORREGGIO.

A Salutation of the Angel to the Virgin.

4. BY FRANCESCO DANI.

JUDITH cutting off *Holofernes's* Head.

5. BY ANDREA MANTEGNA.

The

The half Length of a Gentleman, supposed to be Prince *Rupert*.

By VANDYKE.

A Porphyry Table, with a Border round it, of the antient yellow Marble (*Giallo antico*) and also of the antient Green (*Verde Antico*). Upon this is a Statue of a sleeping Venus, of the Size of the Hermaprodite in the Borgheze Palace at Rome; but it differs, this having the Hair trussed up behind, that as a Man's, and here the Linen decently covers more of the Hip. This is of fine Greek Sculpture, and appears much older than that, as is observed in Cardinal Mazarine's Catalogue.

The Busto of DRUSILLA.

The Busto of HORACE the Consular.

The Busto of COMMODUS.

The Busto of POLEMON.



P I C T U R E S

I N T H E

C O R N E R R O O M.

THE VIRGIN, with CHRIST leaning the back Part of his Head against her Breast. He has a Bird in his Right-Hand.

3. By CRESPI.

The VIRGIN teaching our SAVIOUR to read.

3. By GUERCINO.

PHILIP Earl of Pembroke.

By VANDYKE.

The WOMAN bringing the Children to CHRIST.

4. By SEBASTIAN BOURDON.

The Head of MIERIS.

5. By HIMSELF.

A CHA-

A CHARITY with three Children, very natural. It was one of King *Charles* the First's Pictures.

2. By GUIDO RHENI.

A LANDSKIP.

3. By RUBENS.

MARY MAGDALEN.

2. By TITIAN.

CHRIST from the Cross, two Boys holding up the Arms, and the VIRGIN devoutly stretching out her Hands. At a Distance appear the three Crosses, and a Group of little Figures with a Horse. It was made for *Henry* II. King of *France*, which he gave to his Mistress, *DIANA VALENTINOIS*; and on the painted flat Frame in one Corner, are the Arms of *France*, in another, a Monogram of the first Letters of their Names; the other two Corners the Emblems of *Diana*, three Half-Moons in one, and a Quiver and Bow in the other.

3. By MICHAEL ANGELO.

An Assumption of the VIRGIN.

In the *Arundel* Catalogue it is said, that his Lordship desired *Rubens* to paint for him a fine finished Closet Picture, which is this Picture, being on an old *Flemish* Board, most beautifully coloured. There is a Group at Bottom of nine Angels, all in different Postures, as raising

the Cloud under the Virgin *Mary*. There are several pretty Cherubims Heads at the Side, and at the Top. It so much pleased *Rubens*, that he said he would make a great Picture after it; which he did for the Church of a Convent at *Antwerp*, where he has added Apostles, as big as the Life.

5. BY RUBENS.

BACCHUS, with a Bowl in his Left-Hand, his right Arm resting on a Vessel; an old Man emptying a Basket of Grapes into a Vat, a Woman and Boys with two Baskets of Fruit.

5. By a Scholar of RAPHAEL.

A whole Length of DEMOCRITUS laughing, a Book in his Hand. Very much esteemed.

By SPAGNOLET.

MAGDALEN, as a Penitent, over-looking the Vanities of the World. Below her are six Boys, as Cupids; they are handling Jewels, &c.

5. BY DOMICHINO, a Scholar of GUIDO.

NARCISSUS seeing himself in the Water. There are several *Cupids* in various Actions.

3. BY POUSSIN.

The

The Descent of the HOLY GHOST,

5. BY SALEMBENI.

The Countess of PEMBROKE, and Lord HERBERT, now Earl of PEMBROKE, when very young.

3. BY MR. HOARE, of *Bath*.

CHRIST astride upon a Lamb, is held by the VIRGIN, old JOSEPH is looking on, and leaning on a Staff.

5. BY FRANCESCO PENNI.

The VIRGIN, our SAVIOUR, and St. JOHN.

3. BY BAROCCI.

A young Woman, with a Shock-Dog.

3. BY CORREGIO.

A MADONA, very fine, with Seven Stars round her Head.

3. BY CARLO MARATTI.

A PIPER.

3. BY GEORGIONE.

Old

Old JOSEPH at Work, our SAVIOUR holding a lighted Lamp to him.

5. BY LUCA CONGIAGIO.

The Virgin holding our SAVIOUR by his Arms, St. John embracing him, old JOSEPH is reading.

5. BY LUDOVICO CARACCI.

MARS and VENUS.

4. By VANDERVUARFE.

Four Children, representing our SAVIOUR, an ANGEL, St. JOHN, and a little GIRL. The ANGEL is lifting a Lamb to St. JOHN, who has his Left-Hand upon it and is in Discourse with our SAVIOUR, as they are all sitting close together. Behind our SAVIOUR is a Tree, and a Vine growing up it, with Grapes thereon. The GIRL (representing perhaps, symbolically, the Christian Church) has hold of the Vine with one Hand, and in the other Hand has a Bunch of Grapes, which she is offering to our SAVIOUR.

This is allowed to be the best Picture in *England* of

2. RUBENS.

A Landkip.

4. BY CLAUDE LORRAIN.

A dead

A DEAD SAVIOUR surrounded with Angels ; a very fine Sketch.

5. By BONAMICO BUFALMACO.

The VIRGIN holding CHRIST in her Lap. St. *John* has led a Lamb to him. CHRIST is looking at an Angel below on the Ground gathering Flowers ; old *Joseph* is higher up, with an Ass by him.

4. By CONTARINI.

CHRIST lying on Straw in a Manger.

4. By VANDYKE.

King RICHARD II. &c. I here transcribe *Hollar's* Account of it. An elegant Representation of King *Richard* the II^d. (in his Youth) at his Devotion, painted on two Tables. In one he is represented kneeling by his three Patron Saints, St. *John* Baptist, King *Edmund*, and King *Edward* the Confessor, having a Crown on his Head, clad in a Robe adorned with white Harts and broom-Cods, in Allusion to his Mother's Arms, and his own Name of *Plantagenista*. Thus he is praying to the Virgin *Mary*, with the Infant in her Arms, (on the other Table) surrounded with Christian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Bosoms ; one holding up a Banner of the Cross before them, and on the Ground are Lilies and Roses.

St. JOHN

St. JOHN Baptist holds a Lamb in his left Arm. King *Edward* the Confessor holds a Ring between the Thumb and Fore-finger of his Left-Hand ; King *Edmund* holds an Arrow in his Left-Hand, all their Right-Hands are directed to King *Richard*, as presenting him to our Saviour, who inclines himself in a very kind Manner towards them. There are eleven Angels represented, each of them hath a Wreath of white Roses round his Head. The Disposition of their Countenances and Action of their Hands, is designed to shew that their Attention is employed about King *Richard*. On the Glory round our Saviour's Head you may see the Cross represented in it, and round the Extremity of the Orb are small Branches of Thorns. On two Brass Plates on the Bottom of the Picture is engraved as follows, viz.

Invention of Painting in Oil, 1410,

This was painted before, in the Beginning of *Richard* II. 1377. *Hollar* engraved and dedicated it to King *Charles* I. and called it *Tabula Antiqua* of King *Richard* II. with his three Saints and Patrons, St. *John* Baptist, and two Kings, St. *Edmund* and *Edward* the Confessor. This Picture was given out of the Crown by King *James* II. to Lord *Castlemain*, when he went Ambassador to *Rome*, and bought, since he died, by *Thomas* Earl of *Pembroke*.

4.

The three Kings offering. There are Horses and many Figures, at several Distances, of this Painter's best colouring, with a glorious Eclat of Light breaking through the Clouds, in which are many Cherubims. That King who has a strong Light on his Forehead is
the

the Painter himself. His whole Figures are best, for he was famous for suiting a proper Action to every Part, and to the Genius of the Person; as here a Groom, for Example, shews a natural Affection to his Horse, by kissing his Nose.

3. By PAOLO VERONESE.

APOLLO fleaing MARSYAS.

By PIOMBO.

CHRIST taken from the Cross.

By FIGINO.

The VIRGIN, old JOSEPH, ELIZABETH, and CHRIST, who is putting a Ring on St. Catharine's Finger.

5. By ANGUISCIOLA.

ISAAC bleffing JACOB.

4. By LAZARINI.

Our SAVIOUR carrying the Cross.

4. By ANDREA del Sarto.

The Harmony between History and Poetry; very fine.

2. By ROMANELLI.

N

A SERAG-

90 *A Description of the* CURIOSITIES

A SERAGLIO.

By OTTO VENI.

MIDA S's Judgment.

5. By PHILIPPO LAURO.

The VIRGIN and old JOSEPH teaching CHRIST to read.

4. By BERNARDINO GATTI.

Rape of DEJANIRA by *Nessus* the Centaur. *Hercules* is shooting at him.

5. By CARLO CRESTI.

The VIRGIN, with CHRIST in her Lap. St. *John* has hold of his right Foot with his Right-Hand.

5. By GIO BAT. VICO.

Some Market People.

4. By CRESPI.

A Shepherd and Shepherdess.

2. By BLOEMART.

The

The VIRGIN with CHRIST in her Lap.

5. BY RAPHAEL.

A NATIVITY on Copper; neatly finished.

5. BY RUBENS.

A Man forcing a Boy to take Physick.

5. BY BAMBOCCI.

The VIRGIN with CHRIST about four Years old, as big as the Life, standing by her, a Figure as graceful as *Raphael Urbin's*. The Virgin is as talking to St. *John*. More backward at her right Side is a Woman with a Child in her Arms, both with graceful Countenances.

2. BY ANDREA del Sarto.

The VIRGIN reading with CHRIST in her Lap.

5. BY ALBANO.

JOB and his three Friends.

5. BY ANDREA SACCHI.

N 2

CHRIST

CHRIST in the Virgin's Arms, St. John kissing him;
Joseph is looking on them.

5. BY SCIDONE.

In the Cieling.

The Conversion of St. Paul. St. Paul is struck from his Horse,
he and his Company appear in great Surprize.

1. BY LUCA GIORDANO.

The Busto of the Emperor PERTINAX.

The Busto of SOLON.



THE

THE
CLOSET
WITHIN THE
CORNER ROOM.

FIVE Soldiers, two expressing great Fury to tear CHRIST's Coat, another is gravely interposing, as if he was persuading them to cast Lots for it; very fine.

2. BY ANNIBAL CARRACCI.

The VIRGIN; our SAVIOUR is resting his Head and Right-Hand on her Bosom.

4. BY BLOEMART, Junr.

A Ruin with Landskips and Figures.

4. BY VIVIANO.

A Shepherdess in a Straw-Hat, representing the Princess *Sophia*.

4. BY GERRARD HUNTORST.

A Ruin

A Ruin with Landfhips and Figures.

4. BY VIVIANO.

An Affumption of the VIRGIN ; feveral of the Apoftles looking up, and one of the Twelve is haftening down the Hill to the reft.

4. BY RAPHAEL URBINO.

Our SAVIOUR taken from the Crofs ; the VIRGIN fheweth great Concern : There are three other Figures by them, and ANGELS in the Clouds.

2. BY VALERIO CASTELLI.

King EDWARD VI.

4. BY HANS HOLBEIN.

Our SAVIOUR afcending, with the four Emblems of the Evangelifts at the bottom of the Clouds ; two Angels are fupporting his Arms.

3. BY GIULIO ROMANO.

The VIRGIN, exceedingly fine ; the Veil painted with Ultra Marine. *Maria da Fiori* painted the Flowers with which the VIRGIN is furrounded.

3. BY CARLO DULCI.

A half

A half Length of TITIAN.

3. BY HIMSELF.

Two Boys playing with a Bird, which is tied with a String.

4. BY POUSSIN.

Two CUPIDS holding a Third upon their Hands as carrying him,
another Boy lying down by them.

5. BY SIRANI.

The Circumcision of our SAVIOUR.

5. BY FIORENTINO.

CHRIST in the VIRGIN's Lap; he holds St. JOHN by the
Hand.

5. BY LORENZO GARBIERI.

The DEVIL tempting our SAVIOUR.

5. BY PARIS ALFANO PERUGIA.

The Prodigal Son returning Home.

BY WOVERMAN.

Some

Some Dutch People playing at Draughts, a Woman by them cutting Bread and Butter for a Boy, who is saying Grace.

4. By EGBERT HEMSKIRK.

People playing at Cards.

4. By LUCAS VAN LEIDEN.

DAY represented by APOLLO riding upon a Cloud, drawn by four Horses. NIGHT represented by a Figure with dark Wings, and Poppies round her Hand, By her are two Owls flying.

5. By SOLIMENE.

St. JEROM.

5. By BORGIANO.

Ruins and Figures.

By PAOLO PANINI.

St. JOHN preaching in the Wilderness, small neat Figures.

5. By ROWLAND SAVORY.

St. JEROM.

St. JEROM.

5. BY GIULIO CAMBI VERONESE.

St. SEBASTIAN shot with Arrows.

5. BY BENEDETTO LUTI.

The Prodigal Son going abroad.

4. BY WOVERMAN.

A young Woman holding a Candle.

4. BY SCHALKEN.

The River TIBER, ROMULUS and REMUS sucking the Wolf.

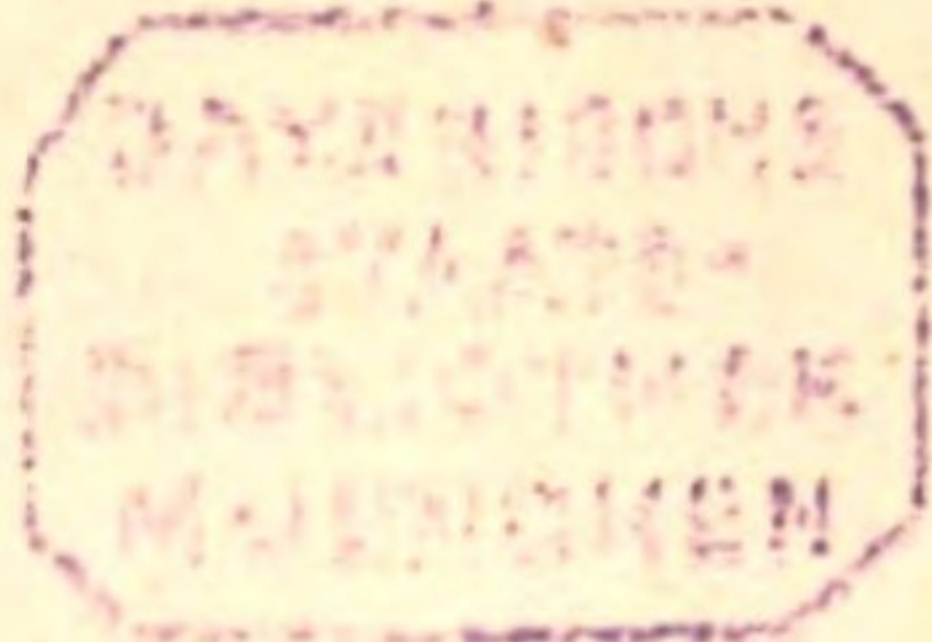
4. BY DEL PO.

Our SAVIOUR about two Years old, fitting on a Stone; a Lamb is standing by him and licking his Hand, in which he holds a String that is tied to the Leg of a Dove, which sits in a little open work'd Basket. There are two other Figures. The Rays from the Glory round our SAVIOUR's Head strike a fine Light upon them. One of them has her Hand upon the Dove.

3. BY PAOLO MATTEI.

O

CHRIST



CHRIST raising LAZARUS from the Dead.

3. By SEB. RICCI.

PYRRHUS brought dead out of the Temple. They are putting him into his Chariot. Several Figures appear in great Surprise.

3. By PIETRO TESTA.

An old Man selling Sweatmeats to the Children, which he carries in a Pot; there are six about him, an extraordinary Pleasure appears in all their Countenances.

3. By FRAN. HALLS.

ANDROMACHE fainting on hearing of the Death of her Husband *Hector*. Here are twenty-five Figures.

1. By PRIMATICCIO.

Two Battle-Pieces.

3. By BURGOGNONE.

Two young Faces in Bronze.

VENUS's Birth: She is rising out of the Sea, the three GRACES attending her: There are also five Cupids in different Actions.

1. By LORENZINO da Bologna.

VENUS

VENUS and the GRACES Dressing.

By ANDREA CAMASSEI.

The Flight into EGYPT.

5. By GIOVANINI.

ABRAHAM's Steward putting the Bracelets on REBECCA's Arm,
at the Well.

5. By PIETRO BAMBINI.

CHRIST praying in the Garden, with two Angels to comfort
him; on Copper.

4. By GIUSEPPE GRATTI da Bologna.

A sleeping Cupid, on a black and yellow Marble Table, whereon,
Cards are represented.

Eight small Bustos, upon gilded Mask-Truffles.

TITHONUS, Divinity of the Morning.

VENUS of *Medicis*.

BACCHUS; very beautiful Work.

CRISPINA, Wife of *Commodus*.

FAUNA, the Female Divinity of *Faunus*; very rare.

A PANTHEON of a peculiar Marble, and in the old *Termini* Way: It has the Symbols of *Ammon*, *Mavors*, and *Thoth*, three of the *Egyptian Dii Majores*; from whom the *Greeks* made *Jupiter*, *Mars*, and *Mercury*.

EPICURUS, valued by Cardinal *Mazarine*, there being no other of him.

ACHILLES, with a young Face, probably before he went to the Trojan War; his Breast is adorned, and on his Helmet are Rams Heads. We read in Homer, that the Antients made their Armour of the Skins of different Animals, contrived generally to bring their Faces in the Front of their Helmets, to render their Appearance more terrible to the Enemy. This Bust is small and of very neat Workmanship.

From these Apartments are the following Views: The Garden, or rather a beautiful Lawn, planted with various Trees. The River which the late Earl Henry much enlarged. The Bridge which the said Earl built from Palladio's Design. Between some large Cedar-Trees, a Rock-Bridge, by Chambers, with a Fall of Water. The Stable Bridge: a Piazza (the Front of the Stables) by Inigo Jones. A beautiful Hill in the Park, on which is a triumphal Arch, designed by Chambers, having an equestrian Statue of Marcus Aurelius upon it. A Wood on the same Hill, in which stands an elegant Cassine, designed likewise by Chambers. The Engine House with an ornamented Front. An Arcade, the Front of which being originally the Front of a Grotto, was designed by Inigo Jones. The Spire and West Front of Salisbury Cathedral, Clarendon Park, and Places adjacent.

Two

Two BUSTOS, { One representing TORMENT,
The other, CONTENT.

An Antique Mask.

A Bifrons of JANUS. It was in the Temple of JANUS at Rome.

The Urn of HORACE, on one Side of which is this Inscription,

D M
HOR. FLACC. PIIS MAR:
P AMPH. MIN FA FECIT.

Diis Manibus Horatii Flacci, the other Letters before *Fecit* probably relate to the Person who had the Urn made, but they were defaced, and since mended, as the Traces of former Letters were perceptible: On the other Side is the Apotheosis of a Lyric Poet. There is a Woman in a loose Garment holding a burning Torch, as one of the Muses; another holds a Lyre in her Left-Hand, and a Volume in her Right, which she offers to a third Woman with large Wings, representing Fame: Near them stands a great Altar adorned with a Crown; in an obscure Corner sits a Figure with his Head reclined, which some think may be *Momus* or *Zoilus*; they are genteel Figures, and elegantly cloathed; it is Basso Relievo.

THE

THE
STONE HALL.

AN Alto Relievo. A Rape of NEPTUNE, twelve Figures besides two Horses.

An Alto Relievo. Six Figures, NEREIDS, TRITONS, and a Horse.

An Alto Relievo. The Rape of the CENTAURS; eight Figures.

A *Greek* Alto Relievo of very curious Work. It is VICTORIA: She has a wreathed Corona in each Hand, which she holds over two Captives bound at her Feet. There are a great many Weapons of War, with Armour and Ensigns, and a particular Trumpet.

An Alto Relievo. Two Figures, one representing Painting, the other Sculpture, very fine Drapery.

An Alto Relievo. A Priestess bringing a Sheep for Sacrifice. There are two Altars, upon one is a Fire, upon the other an Idol.

An Alto Relievo. JUPITER and JUNO; six other Figures bringing Offerings.

A Relievo. A Man and Woman; the Woman sitting; their Right Hands joined together, as bidding adieu to each other.

The

The Statue of APOLLO, of the finest *Greek* Sculpture: He stands in a very genteel Posture, with the Middle of his Bow in his Left-Hand. It was found in the Earth near *Ephesus*, where there were some Minerals, which have given it a Stain that makes it appear like old Ivory. His Sandal is a fine Representation of the antient Shape and Manner of fixing it.

The Statue of URANIA the Muse, with her Symbol cut on the Plinth, with so reverend an Air of old Age, that Cardinal *Maxarine* would not suffer any Part of it to be mended.

A Relievo. A Bull, with his Head adorned with a Mitre and Fillets; the Middle of his Belly bound round with a Ribband. The Person that sacrifices is naked, with his Head laureated; He leads the Bull with his Right-Hand. The Popa or Priest follows behind, laureated likewise, and cloathed from the Naval to his Knees; in his Right-hand is a sacrificing Olla or Pot, and in his Left-hand is the Ax.

A very large Alto Relievo weighing about a Tun and a Half. It was a Frieze in a *Greek* Temple of *Diana* and *Apollo*, and represents the Story of *Niobe* and her Children, &c. Here are seven Sons and seven Daughters, supposed to be hunting in the Heat; and being ill, the Father and Mother, &c. come out of the Shade, to assist them. All the Figures and Trees, especially the Horses on which the Sons ride, are so high, that the Heads and Necks stand off without touching the Marble. The Forest *Cythæron* in *Bæotia*, in which they are hunting, is finely represented; and at a Distance, by some of the Trees, *Sylvanus*, the Divinity of the Woods sits looking on with a
grave

grave Concern. In this, neither *Apollo* nor *Diana* appear, by which probably it was intended to represent their Deaths, as proceeding from the Heat of the Sun, the Rays of which are as *Apollo's* Arrows: He is, indeed, often in Medals so represented, either by the Sun alone, or with the Rays round his Head. Thus, by the Heat of the Sun, which was *Apollo*, and from the Fatigue of Hunting, over which *Diana* presided, they got some mortal Fever. An Arrow sticks in one only, as a Symbol. Here are twenty Figures; *Sylvanus* and three old Men, (the Father and two Uncles or Tutors) and two old Women, (the Mother and a Nurse or Aunt) seven Sons, seven Daughters; also five Horses; two of the youngest Sons are on Foot, as are the Daughters.

The Statue of CALLIOPE, one of the Muses, with a Roll in her Hand: She invented *Epic* or *Heroic* Poetry.

The Bust of CATO MAJOR.

The Statue of PANDORA.

A Relievo. Two Priests, or Ministers of the Priest, as going before the Victim: One of them is playing upon two Pipes, the other stands laureated, prepared to do his Office, with an earthen Chalice or Simpulum in his Right-Hand, and a Patera in his Left.

The Statue of SABINA, Wife of *Hadrian*, fine Drapery.

A Relievo. JUPITER sits on the Right-Hand of JUNO, on Mount *Olympus*, with a Thunder-bolt in his Right-Hand, and embracing

embracing her with his Left, she holds him with her Right-Hand, both naked to the Navel; before them is a Fire blazing upon an Altar, and a Priest standing bare headed, having a very long Robe, and casting something into the Fire.

An Alto Relievo. FAUNUS playing on two Pipes.

A Basso Relievo. Having the Inscription, called *Boustrophedon*, the Writing in the successive Lines going forward and backward: First from Left to Right, then from Right to Left, as they turn or guide Oxen in the Plowing of Lands. This was esteemed the most antient Way of Writing, and proves the great Antiquity of this Marble. The Figures represent a History agreeable to the Inscription. In the Middle is a Tripod of a very curious and peculiar Form, supported by three Feet, with three Projections one above another; on the uppermost of which is the Patera. The dedicating of a Tripod was an usual Expression of Thanks to the Deity among the Antients; and accordingly this (with the Inscription above) is the Expression of the Father's Thanks to *Jupiter*, who is here represented sitting in a Chair, with his Head bound with a Diadem, and an Eagle on his Hand, but resting on the Palm of his Hand, as ready to go and come at Command. The other Figure represents a Libation made by the Son, who washes his Hands in a Bowl set on the Tripod of the common Form.

The Bust of JULIA MÆSA, Mother of *Heliogabalus*.

An Alto Relievo. Shewing the antient Manner of Eating; here *Jupiter*, attended by *Pallas*, is served by *Hebe*. Mr. *Castel* has engraved this in his Book of the Villas of the Antients.

The Busto of OCTAVIA the Elder.

The Front of MELEAGER's Tomb cut off from the rest, of fine *Greek* Marble, with thirteen Figures, besides a Dog and a Boar's Head; the Fable here represented is as follows: At his Birth the Fates left a Billet in the Chamber, with an Assurance the Boy should live as long as that remained unconsumed. The Mother carefully preserved a Pledge, on which so much depended. It happened that his Father, King of Ætolia, in offering Sacrifices to the rural Deities, had forgot Diana. The Goddess was not of a Character to put up such a Neglect, but sent a huge wild Boar into his Lands, who laid every Thing waste before him. Meleager, with Theseus, and the Virgin Atalanta, undertook to encounter it. The Virgin gave the Monster the first wound, and Meleager, who killed it, presented her the Head, which his Uncles by his Mother's Side attempted to take from her. Meleager opposing them slew them in the Conflict. His Mother enraged by the Death of her Brothers, threw the fatal Billet in the Flames, and Meleager instantly seized with a consuming Disease, expired, as soon as it was burnt. That which *Montfaucon* copied from *Mafei* has three Persons less than this has, and wants the Quarrel at the Beginning with the Boar's Head.

A small Frieze from the Temple of NEPTUNE, four TRITONS and four NEREIDS.

An Alto Relievo. A Child stealing Meat from an Altar through an Idol's Mouth.

An Alto Relievo. VENUS wringing the Water out of her Hair.

The

The following Verse is cut on the Relief.

Nuda Venus madidas exprimit imbre Comas.

An Alto Relievo. SILENUS drunk. Boys binding his Arms and Legs with Vine-Twists, Ægle painting his Face with a Mulberry: There are sixteen Figures besides an Ass.

————— Two Satyrs, on the Ground,
 Stretch'd at his Ease, their Sire Silenus found;
 Dosed with his Fumes, and heavy with his Load,
 They found him snoring in his dark Abode,
 And seized with youthful Arms, the drunken God.
 His rosy Wreath was dropt not long before,
 Borne by the Tide of Wine, and floating on the Floor:
 His empty Can, with Ears half worn away,
 Was hung on high, to boast the Triumph of the Day.
 Invaded thus, for want of better Bands,
 His Garlands they unstring, and bind his Hands;
 For by the fraudulent God, deluded long,
 They now resolve to have their promised Song.
 Ægle came in to make their Party good,
 The fairest Nais of the neighbouring Flood;
 And, while he stares around with stupid Eyes,
 His Brows with Berries, and his Temples dyes;
 He finds the Fraud, and with a Smile demands,
 On what Design the Boys had bound his Hands.
 Loose me, he cry'd, 'twas Impudence to find
 A sleeping God, 'tis Sacrilege to bind.

DRYDEN'S Virgil, Ecl. 6.

CLEOPATRA, with the Asp in a covered Vase; She is here represented as having it ready, but does not shew it.

The following is cut on the Marble.

Vivitur infamis moritur Cleopatra decore.

Upon a Grey Granate Table, commonly called Moor Stone, from the Moors in Devonshire.

A very high Alto Relievo of MARCUS AURELIUS and FAUSTINA, as big as the Life.

A SARCOPHAGUS; in a Round in the Front is the Bust of a Man; the Physiognomy of which is on purpose left unfinished by the Sculptor. It is described by *Salvini* in Table 9.

Upon this Tomb is SESOSTRIS; the Head is of Red *Egyptian* Granite; the Bust Part is of the white *Egyptian* Granite; the Head is adorned with a Tiara after the *Egyptian* Form, and has a peculiar Liveliness; it was found amongst the Pyramids.



P I C T U R E S,
BUSTOS and STATUES

I N T H E

Black Marble-Table Room.

TH E Table is 11 Feet 9 Inches long, 4 Feet 2 Inches wide,
and 4 Inches thick. Upon it is the Busto of *Geta*, Brother to
Caracalla.

An ANGEL driving *Adam* and *Eve* out of *Paradise*.

5. BY ISENBACH.

Three Pictures of the present Lord *Pembroke*, and managed Horses.

BY MORIER.

Lord CHATHAM; from a Print.

BY QUIN.

GANYMEDE upon an Eagle.

4. BY GIUSEPPE PASARI.

The

110 *A Description of the* CURIOSITIES

The VIRGIN, with CHRIST and St. JOHN, as big as Life,
on Wood.

3. BY CARLETTO.

VENUS leading CUPID, with the three Graces following, to see
Vulcan, with four others, forging Arrow-heads for Cupid.

4. By ALESSANDRO TURCO VERONESE.

A Favourite Dog.

By REYNOLDS.

Four of DIANA's Nymphs bathing, *Aëteon* looking at them.

4. BY SEBASTIAN CONCHA,

The Discovery of CALISTA.

4. BY GIROLOMO PESCHI.

A Favourite Dog.

By WOTTON.

MARY MAGDALEN.

By DANINI.

JEPH-

JEPHTHA's rash Vow; seven Figures, three are dancing, the Foremost is his Daughter.

3. BY FLAMINIO TORI.

VENUS and CUPID.

4. BY FIALETTI.

CLEOPATRA, with CÆSARION her Son by *Julius Cæsar* ; very naturally sucking on her Lap. Her Seat is an *Egyptian* Improvement for Softness, so as to fit higher or lower as they pleased. The Bottom has a Layer like short Bolsters, the next over them cross the contrary Way, and so on to the Height which they would fit. Her Posture is very natural, and her Locks hang gracefully on her Shoulders. *Augustus* killed *Cæsarion* by the Advice of *Arius* the Philosopher from too politic a Reason, *Non esse probandam multitudinem Cæsarum.*

A Statue of SHAKESPEARE, by *Scheemakers*, in the same Manner as in *Westminster-Abbey*, only the Lines on the Scrole are different, these are out of *Macbeth*.

Life's but a walking Shadow,
a poor Player,
That struts and frets his Hour
upon the Stage,
And then is heard no more.

The

The Statue of MANILIA SCANTILLA, Wife of *Didius*.

TMOLUS, upon a Table stained with Figures and Landskips.

The Busto of LYSIAS the Orator, of whom *Cicero* gives this Commendation.

Venustissimus Scriptor ac politissimus, & alter pene Demosthenes.

The Busto of THEMISTOCLES.

The Busto of TERENCE.

The Busto of POSIDONIUS.



LORD HERBERT's
DINING ROOM.

A BIFRONS of CECROPS and his Wife, in Memory
of instituting Marriage. Leaves of Sea Weed on his Beard, in
Memory of his coming by Sea from *Egypt*.

JUDITH cutting off *Holofernes's* Head under a Canopy; his
Army has a Multitude of fine Figures.

By BONIFAZIO BEMBI.

Lady ROCKINGHAM.

By SIR PETER LELY.

MARY Countess of PEMBROKE, last Wife to Earl
THOMAS.

By JERVOISE.

Four of the ROYAL FAMILY.

By ZIMMEN.

A LANDSKIP and Figures.

2. By STEPHEN DELLA BELLA.

Q

The

114 *A Description of the* CURIOSITIES

The VIRGIN looking on CHRIST with great Affection.

5. By DOMINICO BECAFUMI.

DALILAH cutting off Sampson's Hair, and the *Philistines* appearing.

2. By SISTO BADOLOCCI.

A Battle Piece.

3. By LUCATELLI.

HAGAR, with Tears, looking back on the Angel. On Copper.

3. By FRANCESCO BUZZI.

TOBIAS and the Angel.

By ELSHAMER.

A NATIVITY.

4. By CARLO CIGNANI.

The late Duke of MONTAGUE.

By DAHL.

BAR-

BARBARA, Countess of PEMBROKE, second Wife to Earl THOMAS, with her Daughter, Lady BAB HERBERT, afterwards married to Mr. NORTH.

By SIR GODFREY KNELLER.

The late Sir CHARLES HOTHAM.

By RICHARDSON.

A NATIVITY.

By RAPHAEL di Regio.

A DEAD SAVIOUR, with the VIRGIN and ANGELS.

By MICH. ROCHE.

A NATIVITY.

By PONTORMO.



IN THE
LITTLE LOBBY.

A LARGE Alto Relievo of a Vestal Virgin, engraved in
Monfaucou.

The following Inscription is on the Relief.

VESTÆ SACRUM.
C. PUPIUS FIRMINUS ET
MUDASENA TROPHIME
IANI PARTHICI
DIVINERVÆ PRONEP.
T. AELIO. HADRIANO.
ANTONINO. AUG. PIO.
PONT. MAX. TRIB. POTEST. VII.
IMP. II. COS. III. P. P.

She holds in her Right-Hand a Simpulum, in her Left a Spear.
Her Head is not veiled as in some Coins. The Simpulum is the
Mark of her Priesthood.

The Model of a Seventy-Gun Ship, called, *The Old Hampton Court.*

IN

IN THE
BUGLE ROOM.

THE Busto of LUCIUS VITELLIUS PATER.

The Busto of GALBA.

The Busto of OLYMPIAS.

The Busto of COLLATINUS.

F I N I S.



WILTON-HOUSE

IN THE

BURGESS

THE BURGESS OF LUCIUS VITELLIVS

The Burg of GALBA

The Burg of OLYMPIAS

The Burg of COLLATINUS

FINIS





A. Relievo.

Curtius.

J. A. Grosse del. et sculp.

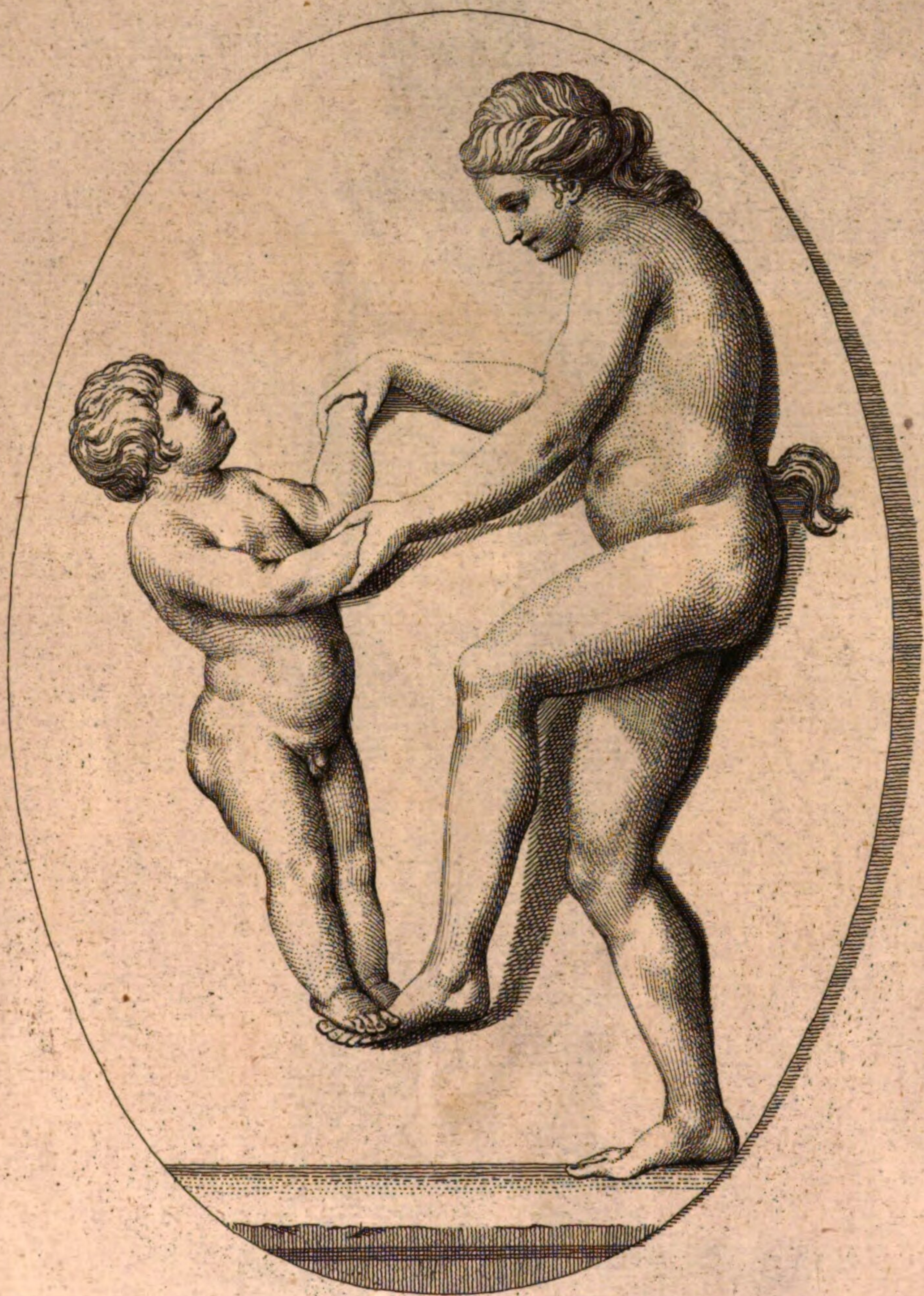


J. A. Goussier del. et sculp.

Saturnus.

A. Relievo.





A. Relievo. Fauna & Child.

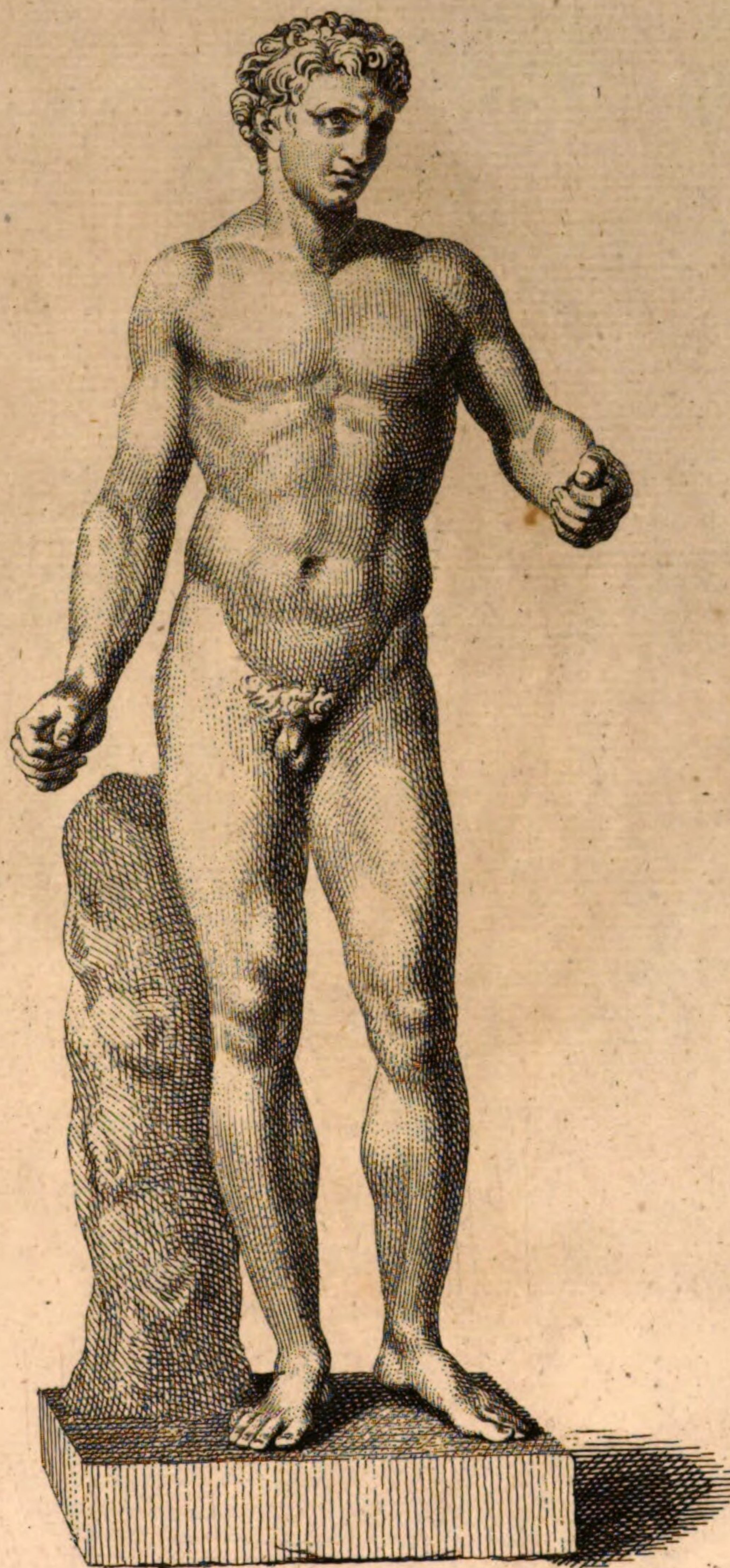
J. A. Grosse del. et sculp.





Asculapius.

J. A. Goussier del. et sculp.



Meleager.

J. A. Grosse del. et sculp.





Nero.

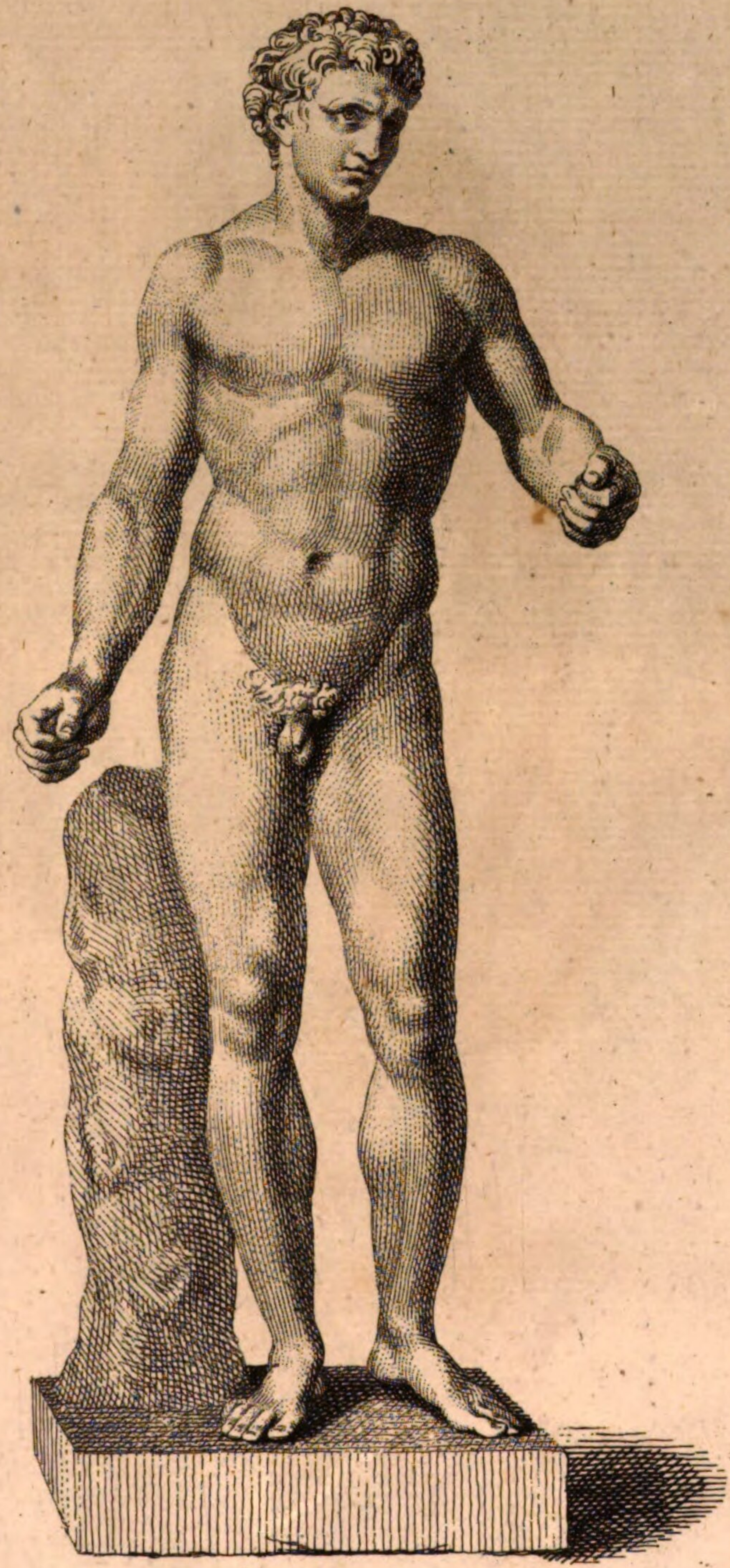
J. A. Grosse del. et sculp.





B. Relievo. Hercules & Ascle.

J. A. Goussier del. et sculp.



Meleager.

J. A. Grosse del. et sculp.





Nero.

J. A. Grosse del. et sculp.

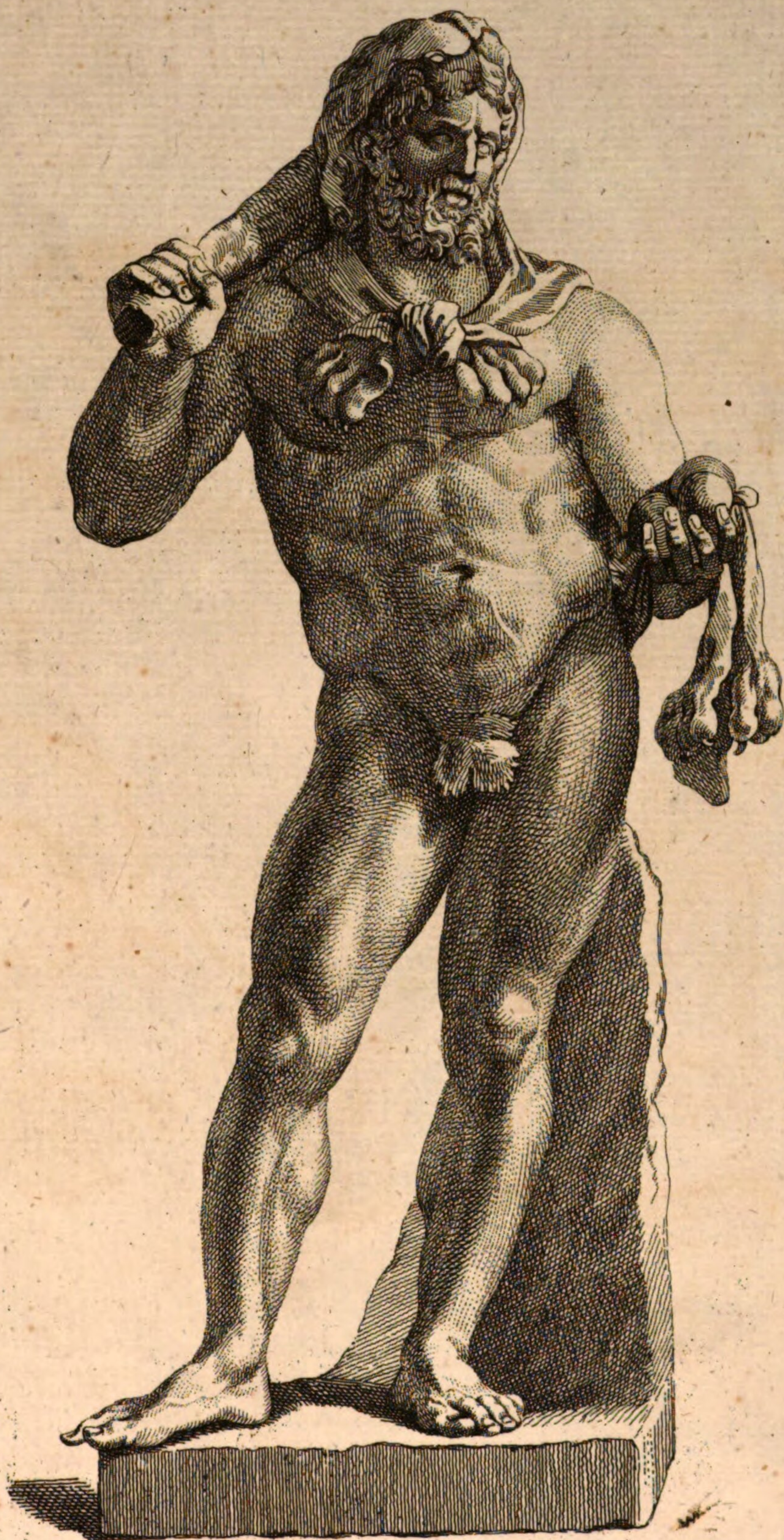




B. Relievo. Hercules & Ascle.

J. A. Goussier del. et sculp.





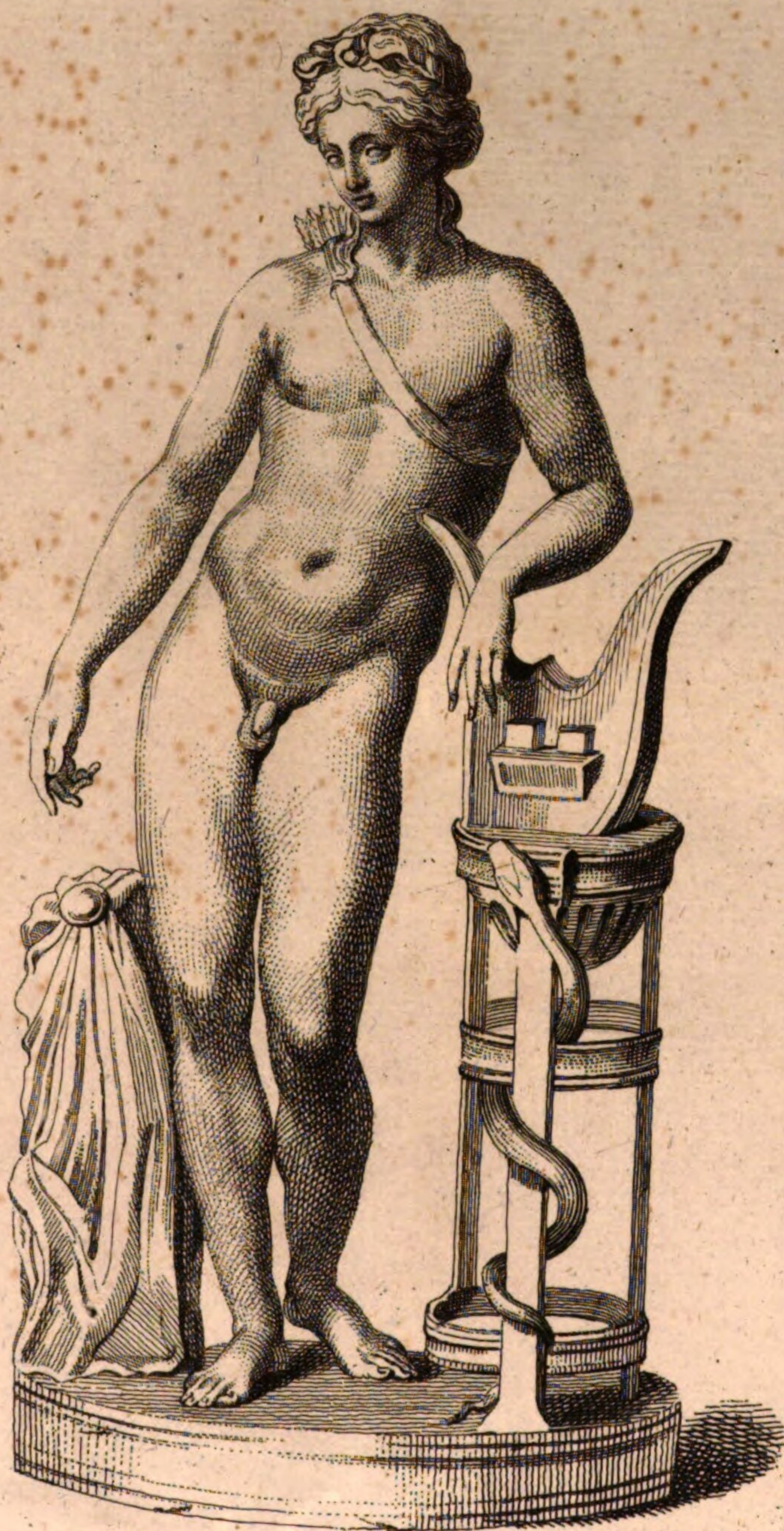
Hercules.

J. A. Goussier del. et sculp.



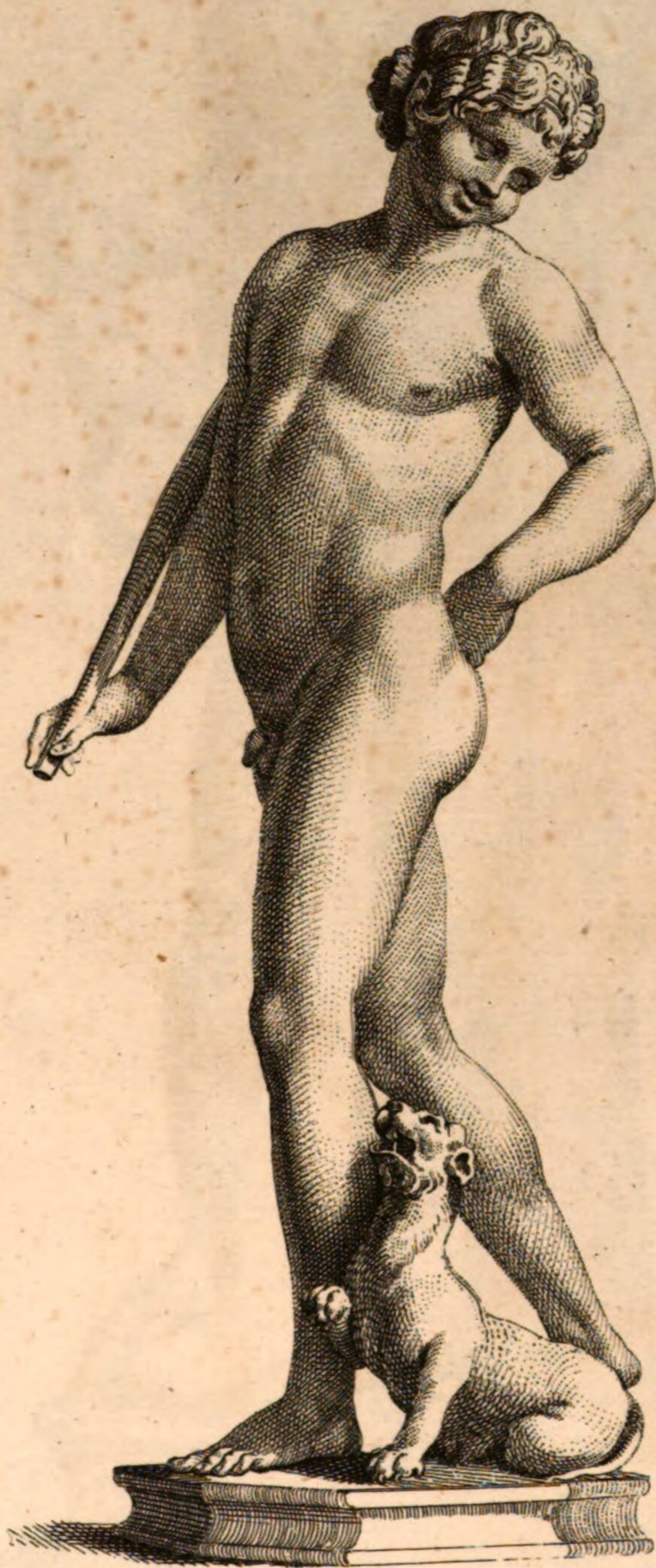
Marcus Antonius.

J. A. Grosse del. et sculp.



Apollo.

J. A. Grosse del. et sculp.



Faunus.

J. A. Grosse del. et sculp.



Cupid.

De A. Grosse del. et sculp.





Aventinus.

J. A. Grosse del. et sculp.



Apollonius Tyaneus.

J. A. Grosse del. et sculp.



Phyllanthus eschscholzii
var. eschscholzii



Semiramis.

J. A. Grosse del. et sculp.

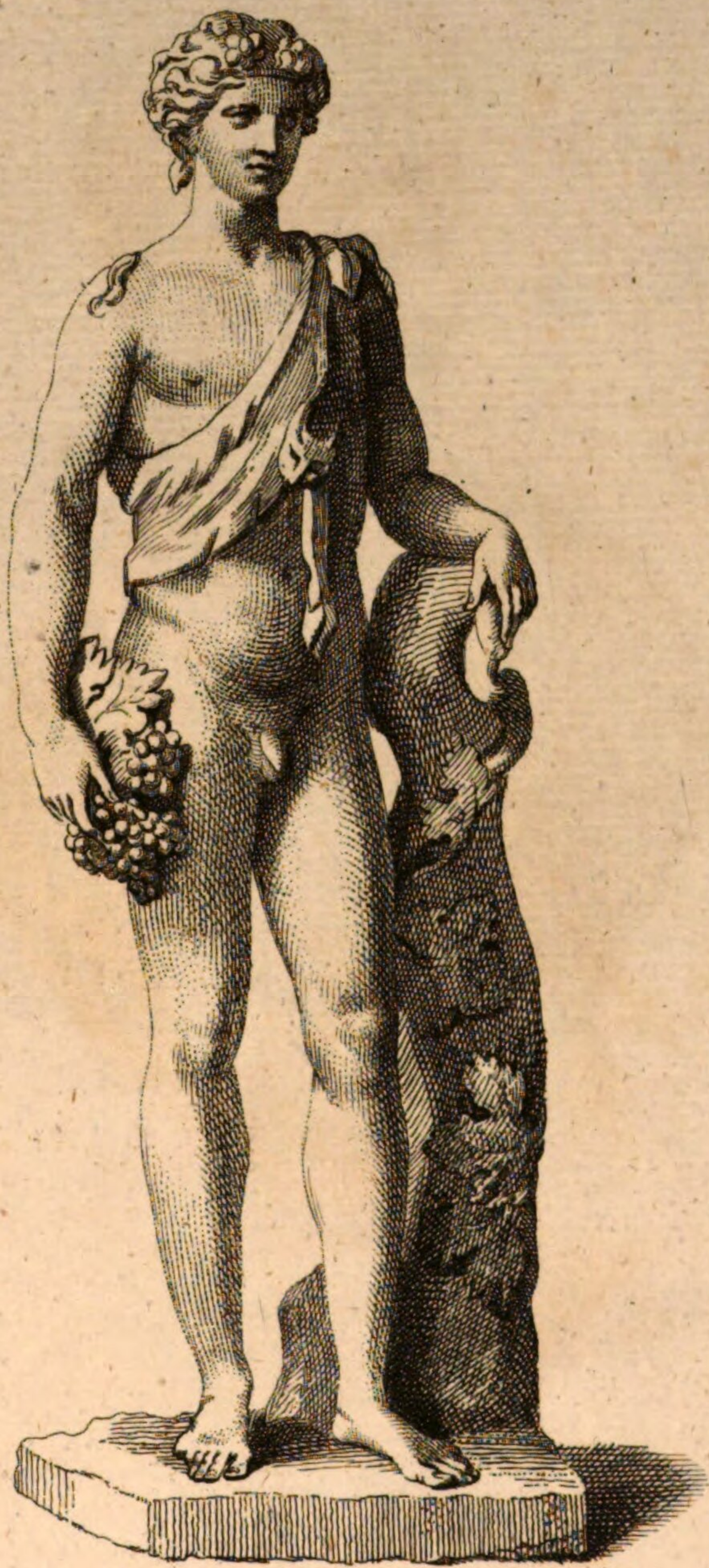


Librarian



Metellus.

J. A. Goussier del. et sculp.



Bacchus.

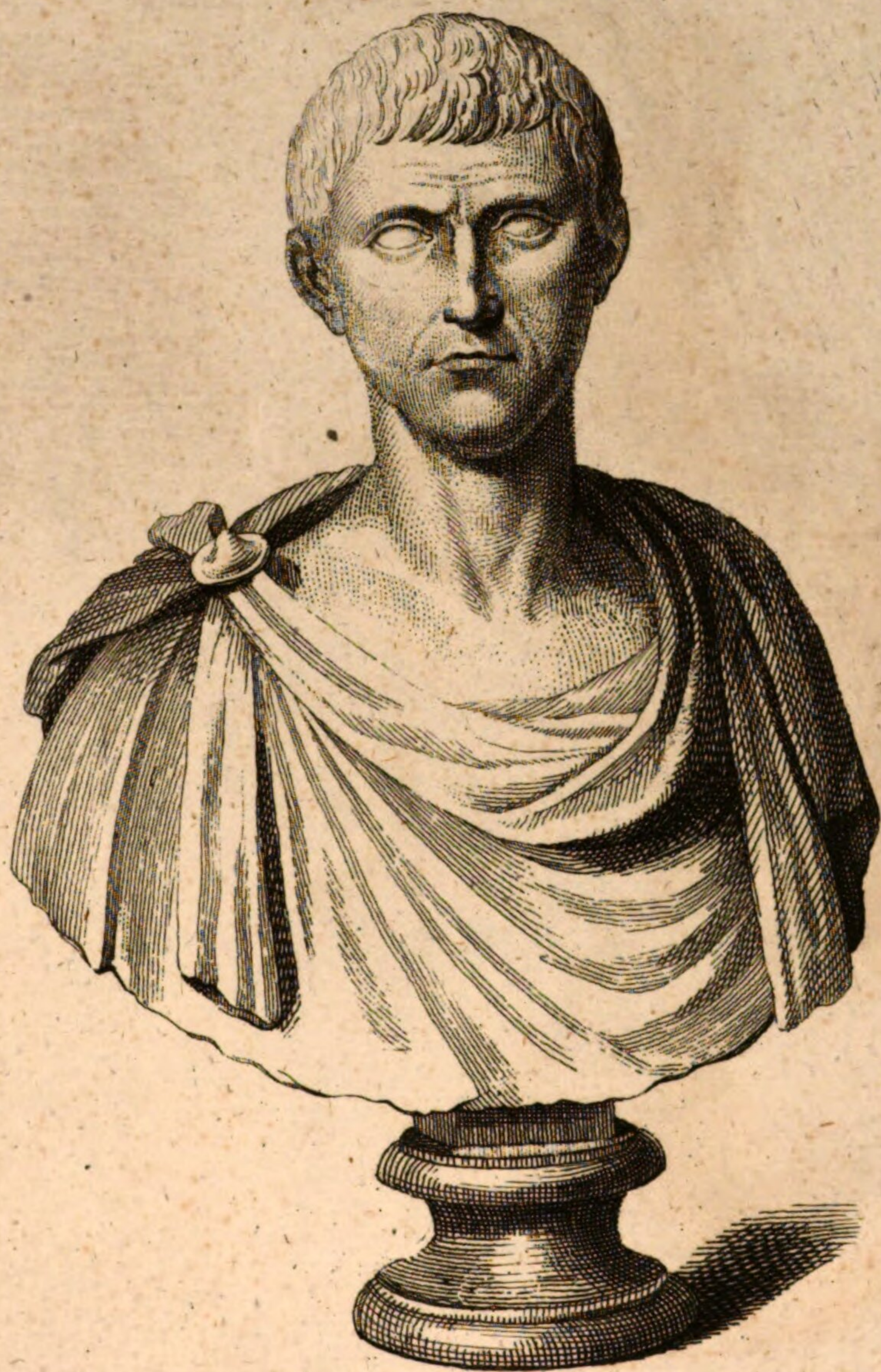
J. A. G. G. del. et sculp.



Pyrrhus.

J. A. Goussier del. et sculp.





Marcus Brutus.

J. A. Grosse del. et sculp.





Julius Caesar.

J. A. G. de la Haye del. et sculp.





Artemis.

J. A. Grosse del. et sculp.



Lucan.

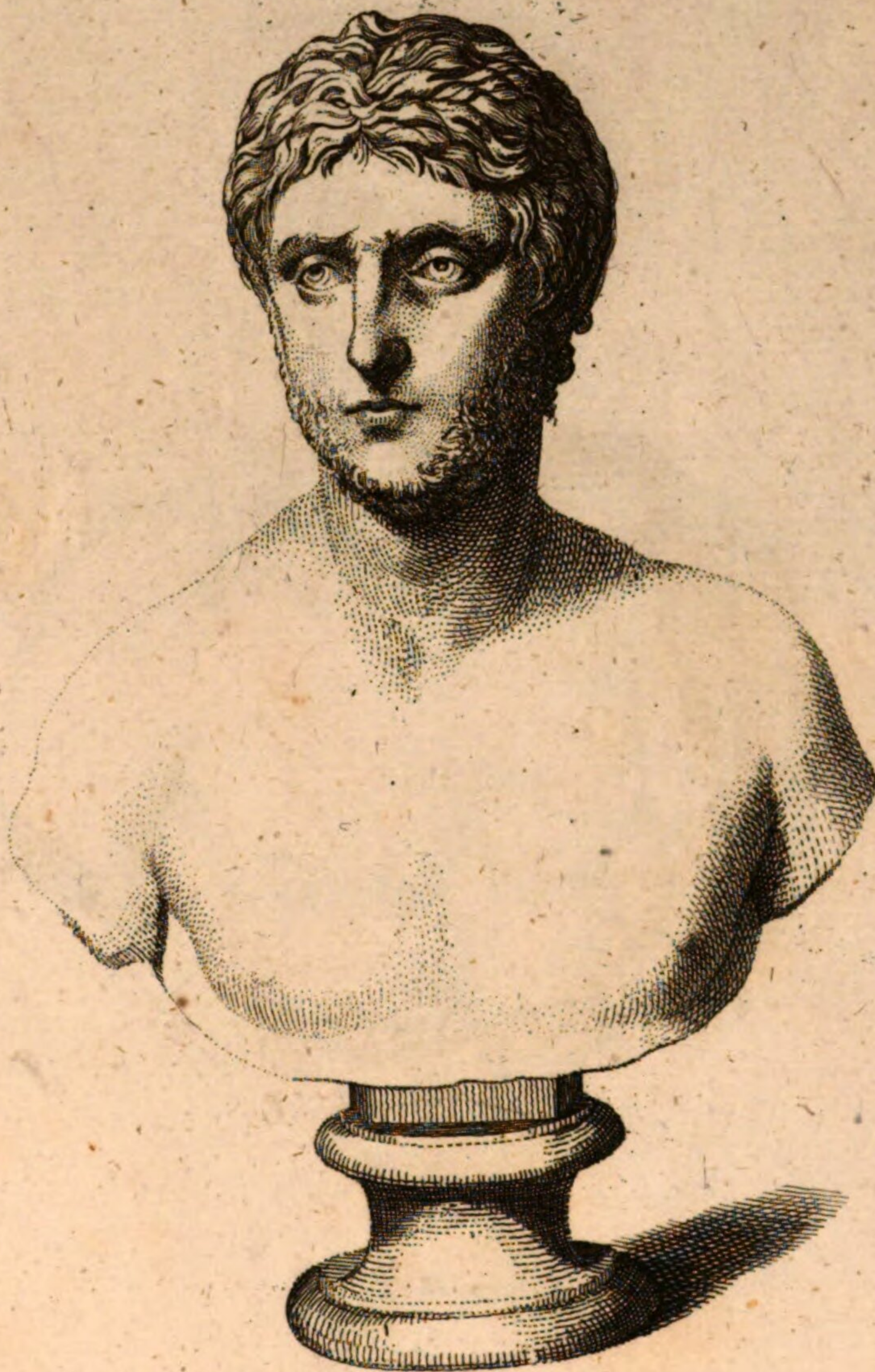
J. A. G. G. del. et sculp.





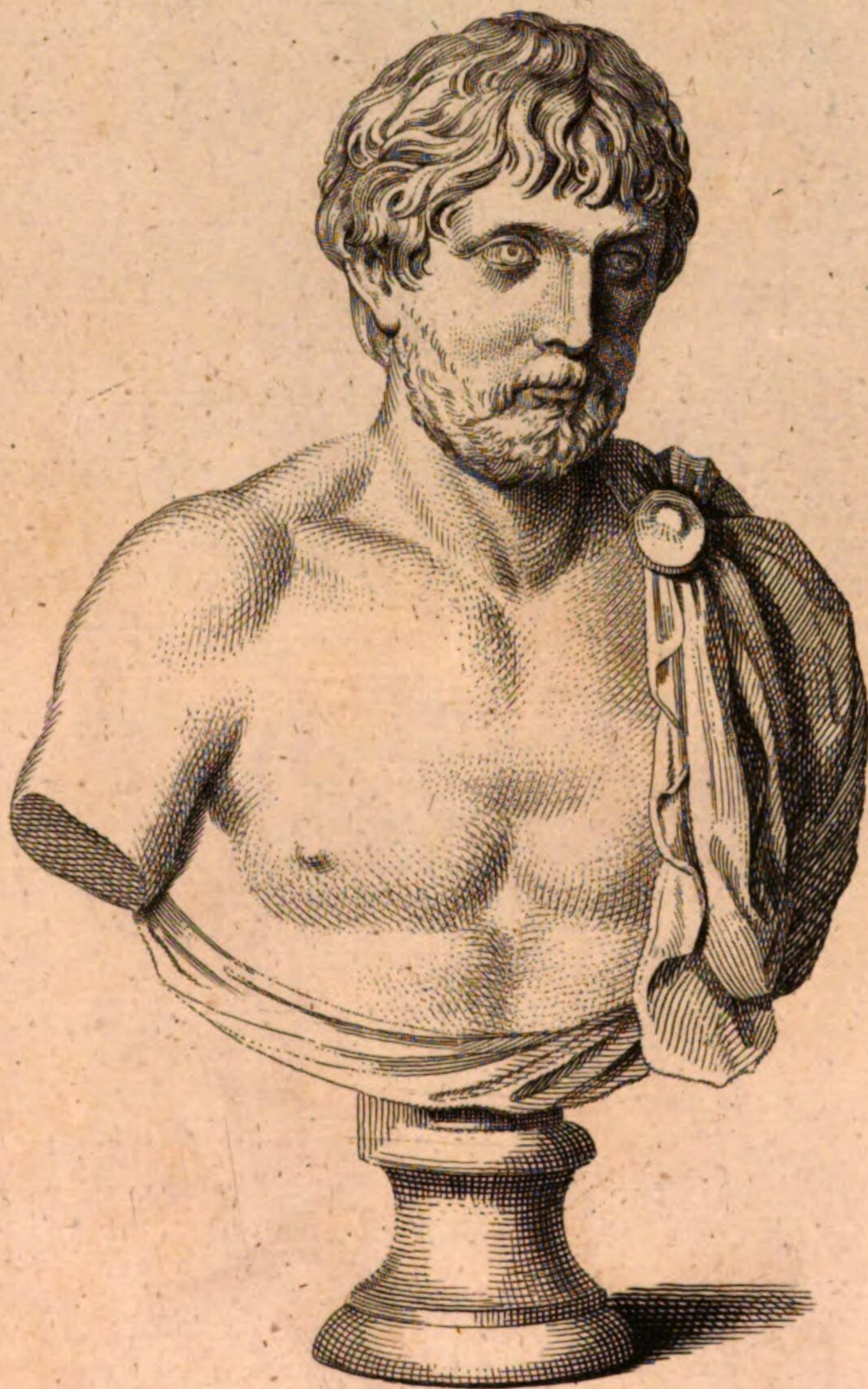
Cassandra.

J. A. G. G. del. et sculp.



Prusias.

J. A. Goussier del. et sculp.



Alcibiades.

J. A. Goussier del. et sculp.



XXX

VII 90







Kennedy, James

A Description of the Antiquities in Wilton-House

Salisbury 1769

4 Arch. 94

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